

Saturday 8 October 2016

# Amateur Photographer

Passionate about photography since 1884

**It's behind you**  
**Technique:** How to  
banish bad backgrounds



*The best new gear from*  
**Photokina**

**11** new cameras, **37** lenses and accessories galore

**GFX 50S**  
Hands-on with  
Fuji's fab new  
medium-format  
camera!



**PLUS**



**Close encounters**

Amazing wildlife photos by  
**Will Burrard-Lucas**



**Creative Photoshop**

**Jane Long** deconstructs  
her composite self-portrait



**Bill Wyman**

The **Rolling Stone** on  
his love of photography

**Harry Borden** on Mary Nightingale • **Award-winning** press photos

# SONY



FE 85mm F1.4 GM

FE 70-200mm F2.8 GM OSS

FE 24-70mm F2.8 GM



## Tomorrow's lenses today, from Sony

**Lens standards are changing. Advances in camera performance and soaring creative ideals demand a new approach to lens technology.**

Sony now redefines the lens, with a clear vision of the future. The G Master revolution begins with three large-aperture lenses that achieve a supreme blend of high resolution and beautiful bokeh thanks to new XA (Xtreme Aspherical) lens elements with increased surface precision.

With these new additions, there are now 20 full-frame e-mount lenses available, giving you all the tools you need to capture the ultimate shot.

All lens availability is dependent on market release dates. Discover more at [www.sony.co.uk](http://www.sony.co.uk)

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In September of every even-numbered year since 1950, the photographic industry has descended on Cologne in Germany to launch its latest gear and reveal some truly revolutionary cameras. This year, by common consensus, it was Fujifilm's turn to steal the show with its GFX medium-format camera system. The GFX 50S is not the first mirrorless medium-format camera, but the noises coming out of

Fuji HQ are that it will be, by far, the most affordable one. Not only does it narrow the gap in price between full frame and medium format, but it also does so in user experience. Little bigger than an average full-frame DSLR, the GFX 50S handles like a pumped-up X-T2, making it an easy transition for anyone thinking of upgrading from a smaller format. Read all about this camera and more cool stuff from Photokina 2016 on pages 51-61.  
**Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© GRANT GLENNING

## Durness Sea Stack by Grant Glendinning

Canon EOS 5DS R, 16-35mm,  
65secs at f/13, ISO 50, black & white ND filter

Grant Glendinning's image was taken on the coast of Durness in the Scottish Highlands and uploaded to our website gallery.

'This shot is one of many I took on my first visit to Durness,' says Grant. 'I was especially keen to shoot something on the beach. Although there are many stacks and rock formations to photograph along the coastline, this particular pyramidal-shaped stack was my favourite. I decided to shoot a long exposure when the cloud arrived and the tide was still coming in. This gave me a minimalist moody look that was emphasised in black & white.'



**Win!** Each week we choose our favourite picture on Facebook, Flickr, Twitter, Instagram or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit [www.permajet.com](http://www.permajet.com) to learn more.

## Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 21.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 21.

## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### SanDisk makes first 1TB card

SanDisk memory card maker Western Digital has unveiled a prototype of the world's first 1TB SDXC card. The card is aimed at photographers and videographers shooting high-resolution images in 4K and 8K. SanDisk introduced a 512GB SanDisk card in 2014.



### AFOY Amateur Filmmaker of the Year competition

#### Enter Round One

Enter our 2017 Amateur Filmmaker of the Year (AFOY) competition for the chance to win some fantastic Canon prizes worth more than £13,000 in total. Round One's theme is Travel, and the winner will receive a Canon XC10 and Direction Mic DM-E1 worth £2,000. The closing date is 31 October 2016. Visit [www.thevideomode.com](http://www.thevideomode.com) for details.

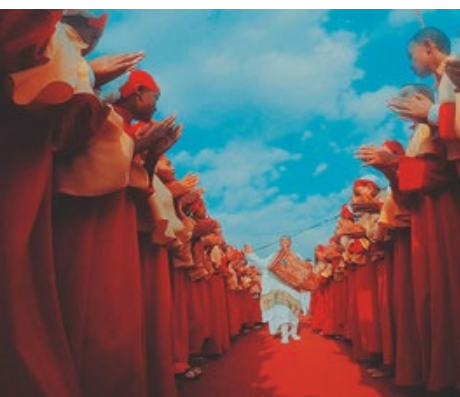
### GoPro unveils Karma drone

GoPro has unveiled a new drone featuring an unusual design, with a front-mounted camera and the ability to fold away neatly for added portability. It will have a safe control range of 1km. The GoPro Karma will be priced at €1,199, including a Hero 5 Black camera, and €869 without.

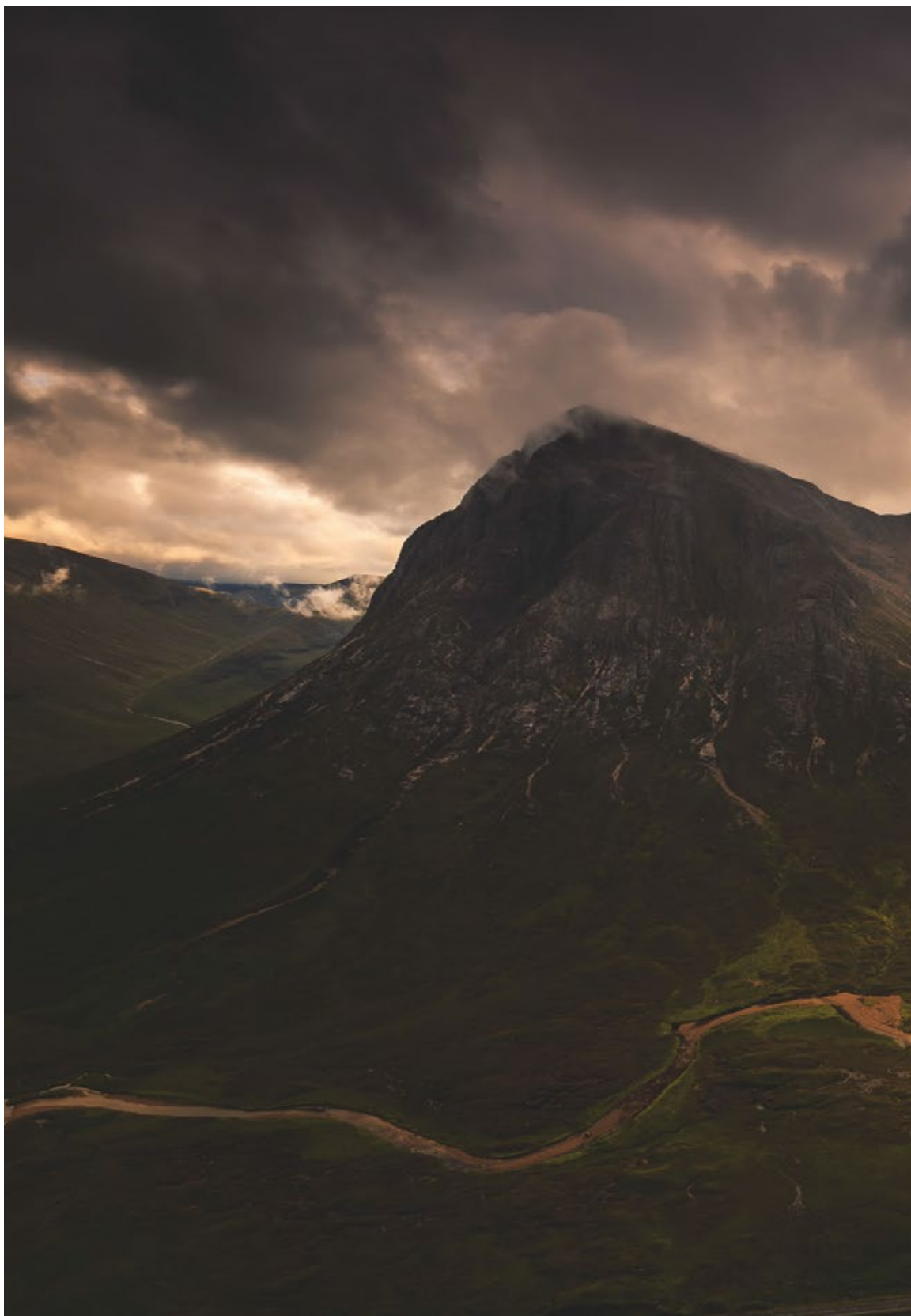


### Getty awards Instagram Grants

Getty Images' grant programme has revealed its next set of recipients in collaboration with Instagram. The 2016 recipients are Girma Berta from Ethiopia, Christian Rodriguez from Uruguay and Ronny Sen from India. Grant winners receive \$10,000 in support.



© GIRMA BERTA



© NEIL BARR

## WEEKEND PROJECT

### Intentional camera movement (ICM)

Deliberately moving your camera during an exposure can result in abstract, often painterly, pictures that provide a fresh take on everyday subjects and scenes. Autumn woodland can be reduced to a wash of colour, for example, while bands of blue sky and golden sand take on the appearance of thick brush strokes. The technique is known as intentional camera movement (ICM), and it has become increasingly popular in recent years due to the availability of digital cameras. To master ICM, you need to make any movement of the camera purposeful, otherwise the result looks like camera shake. You can use a tripod, but you will enjoy greater freedom by handholding your equipment.

**1** Before you embark on a session of ICM, look at other photographers who have mastered the art. Ted Leeming and Morag Paterson, for instance, have some fine examples on their website at [www.leemingpaterson.com](http://www.leemingpaterson.com).

**2** ICM requires very little equipment, but a camera (or phone) with adjustable shutter speed is a must. If you can manually control the exposure, that's also a boon. When it comes to lenses, there are no limitations.



### CameraWorld shows Photokina kit

The CameraWorld photography show will take place on 29 October in Covent Garden, London WC2B 5DA. Many of the main camera brands will have stands at the show, demonstrating their latest products launched at Photokina. Visit [cameraworld.co.uk](http://cameraworld.co.uk).



# BIG picture

Neil Barr's epic images of Scotland go on display

◀ As we've already seen from the Scottish Landscape Photographer of the Year competition (AP 10 September) and will likely see again in the upcoming results of the Landscape Photographer of the Year (AP 5 November), Scotland is a landscape of geographical diversity. A great example of this is the work of award-winning landscape photographer Neil Barr. In this image taken from near the top of Beinn a'Chrulaiste looking towards Buachaille Etive Mor in the Highlands, we see just how incredible the Scottish landscape can be. Neil's work is currently on display at the Discovery Point Cafe & Gallery in Dundee until 13 October and will then go on show at the Blair Castle Christmas Arts & Crafts Fair at Blair Castle in Dunfermline from 4-6 November. Visit [www.neilbarr.co.uk](http://www.neilbarr.co.uk).

## Words & numbers

**A picture should be looked at - not talked about**

Elliott Erwitt

American documentary photographer, b1928

**120 million**

Number of Canon EF lenses produced for the EOS camera system since 1987

SOURCE: CANON

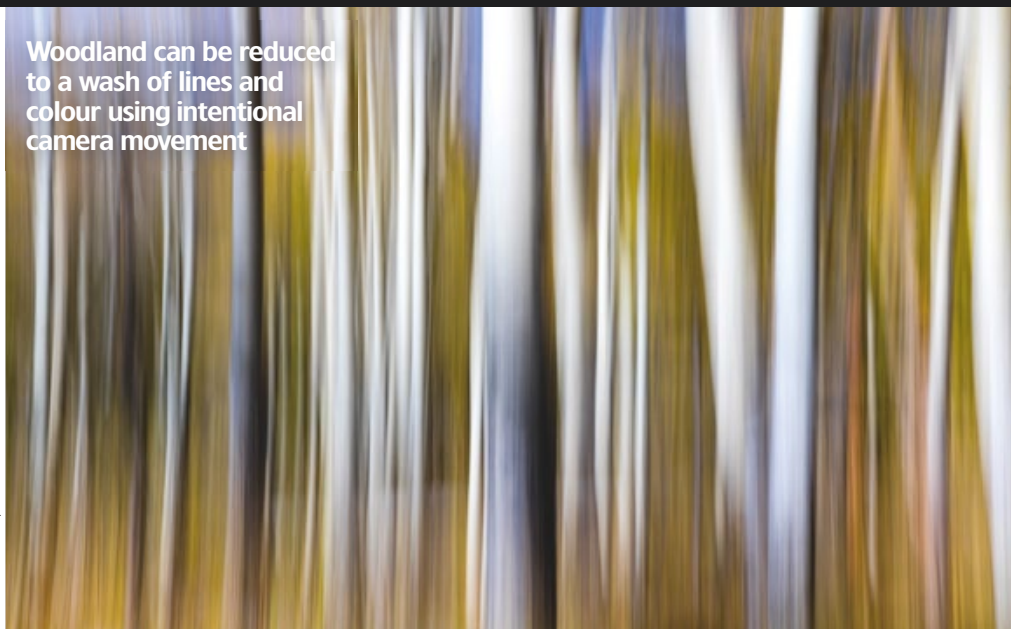


**3** If a low ISO and a small aperture are not enough to register any motion as a blur, try attaching a neutral density filter to the front of your lens. As a general guide, aim for exposures of 1/20sec or longer.

**4** Try moving the camera from side to side, up and down, or just randomly jiggling it about. You can also experiment with rotating the zoom ring on your lens during the exposure, or rotating the camera 360°.

Woodland can be reduced to a wash of lines and colour using intentional camera movement

© ISTOCKPHOTO.COM/DAVEALAN





# Sony reaffirms A-mount pledge

**DURING** our visit to Photokina 2016, AP spoke to Kimio Maki, senior general manager of the Digital Imaging Business Group, Sony Corporation. With the newly announced Sony Alpha 99 II a hot topic, we were keen to find out what the future looks like for Sony's A mount and whether current demand makes it viable.

Asked what Sony would say to photographers who thought the Sony A mount was dead, Maki replied, 'We've never said such a thing and we're keeping the A-mount system as our asset.' This reply implies Sony is far from pulling the plug on the A mount, and Maki gave the impression that so long as there's demand from A-mount users, Sony will continue to deliver new cameras to the system. He added: 'Our target base with the Alpha 99 II are those who've previously

used A-mount cameras. There are a lot of existing A-mount customers around the world and it's important we satisfy them.'

Asked why Sony has decided to continue with A mount when one can use A-mount lenses with E-mount cameras via an adapter, Maki said: 'It all comes down to the number of users using A-mount cameras, such as the Alpha 99 and Alpha 77 II. If the customer exists we're going to ensure the A mount carries on. We're not going to switch entirely from A mount to E mount. The two mounts have different character.'

When asked whether the Kumamoto earthquakes earlier in the year continue to affect the production of Sony cameras and sensors, Maki told us, 'The situation is getting better. With regard to returning to normal, we're expecting that this will be the case by the end of October.'



Kimio Maki (left) with AP's Michael Topham at Photokina

## Sony defies digital decline

**SONY'S** imaging division is flying in the face of a declining global camera market, as its senior general manager of Sony's Digital Imaging Business Group, Kimio Maki, tells of business expansion and a need to retain a strategic focus on high-end models. With regard to Sony's plans over the next two years, Maki said that while the entry-level market is shrinking, areas such as professional and high-end hobbyist photography are growing.

'Therefore, it is necessary to create value-added products', Maki told AP. 'We are going to focus on high-end camera systems rather than entry models.'

Asked about the current financial state of Sony's imaging division, Maki replied: 'Although the market is declining gradually, our business itself is expanding.'



Fujifilm's latest offering – the revolutionary medium-format GFX 50S

# Fuji stuns Photokina with new camera

**FUJIFILM** stunned Photokina 2016 by announcing the development of a medium-format camera system called GFX. The mirrorless GFX 50S camera, expected out in 'early 2017', will feature a Fuji-designed 51.4-million-pixel, G-format imaging sensor measuring 43.8x32.9mm. The sensor can be adapted to various ratios including 4:3, 3:2, 1:1, 4:5, 6:7 and 6:17.

Theo Georgiades, general manager for electronic imaging at Fujifilm UK, told AP: 'The last five years with X series has been a phenomenal evolution for us, but we wanted to bring out another system to complement what we have already achieved.'

'Bringing out a full-frame camera would probably cannibalise what we have already done, but we wanted to take it on to the next level in terms of image quality.'

One of the benefits of removing the mirror is it allows the camera to be smaller than a traditional medium-format camera, explained Georgiades. 'When you see the types of cameras Phase One and Hasselblad have produced over the years, they are a lot bigger.'

'With a larger sensor you can be susceptible to mirror shock, if you have a mirror inside. The mirrorless

system avoids that. It maximises the quality you can get out of the sensor.'

Georgiades said the GFX 50S inherits traits from Fuji X-series cameras, such as its tilting LCD screen. However it will be the first Fujifilm model to use a detachable EVF. 'Another really nice feature is the viewfinder, which is bolted on, but you can remove it so you don't have to use it.' An optional adapter will allow the EVF to be fitted at any angle. Accessories will also include a vertical battery grip.

The first three lenses will be a 63mm f/2.8, a 32-64mm f/4 and a 120mm f/4. All these are due out in early 2017 along with the camera. These will be followed by three more, to form an initial line-up of six.

Fuji said it has historically always tried to build a complete system for its cameras. It expects the camera to appeal to enthusiasts as well as professionals. 'I think it is going to interest a lot of full-frame DSLR users,' said Georgiades. 'It's going to make some professionals, maybe, look at our system a little bit more seriously now,' he added.

The GFX 50S is expected to cost under \$10,000, including a 63mm lens and a viewfinder. However AP understands that Fujifilm is aiming even lower. See pages 52-53 for a first look at the GFX 50S.



# Olympus Japan discusses its latest camera and lenses

AP technical editor Andy Westlake chats with Setsuya Kataoka, deputy division manager, Imaging Product Development Division, Olympus Corporation, about the firm's latest products and technologies

## Interview

**Andy Westlake (AW)** What was Olympus's focus when designing the OM-D E-M1 Mark II?

**Setsuya Kataoka (SK)** The primary focus was speed, which has been increased dramatically, in particular the continuous shooting, autofocus and viewfinder refresh rate. The sensor readout is faster, and the data-processing speed has dramatically improved.

**AW** In its launch presentation Olympus said the E-M1 II would offer a better value proposition than APS-C. Can you expand on this? For example, does Olympus mean both DSLR and mirrorless?

**SK** In a sense it's both, but more so the conventional APS-C DSLR than APS-C CSCs. With the E-M1 II we have surpassed the speed and image quality of APS-C DSLRs.

**AW** In what way is image quality surpassed?

**SK** In particular, we're better than our competitors at mid-range ISOs around ISO 6,400, with better noise reduction and resolution.

**AW** What would you say are the main advantages of Micro Four Thirds over APS-C for the system as a whole, including lenses?

**SK** With Micro Four Thirds, when we develop the lens it exactly matches the sensor size. But some APS-C cameras use full-frame lenses, which means [our cameras] perform better. The sensor size is smaller so we have better mobility, and if the pixel count is similar we can get better accuracy with resolution.

## On image stabilisation

**AW** Can we talk about the E-M1 Mark II's new image stabilisation (IS) system? How well does it work with and without IS lenses?

**SK** The in-body stabilisation itself gives 5.5 steps, and the Sync IS gives 6.5 steps with OIS lenses. Actually, 6.5 steps is a theoretical limitation at the moment owing to the earth's rotation interfering with gyro sensors.

**AW** Olympus and Panasonic now both have IS systems using cameras with in-body stabilisation together with optically stabilised lenses. Are they cross-compatible as a Micro Four Thirds standard?

**SK** Compatibility is guaranteed, in that Olympus and Panasonic lenses will work on bodies from either. But Olympus Sync IS and Panasonic Dual IS are not cross-compatible, as each uses a different algorithm.

## On the new sensor

**AW** Is the E-M1 II's sensor related to the one in the Pen-F just with phase-detection autofocus (PDAF) added, or are there more differences?

**SK** It's a totally different sensor – two times faster, with totally different construction. On-chip phase detection is also incorporated.

**AW** Can you say anything about the success rate of the AF compared to the E-M1, that is, the percentage of images in focus?

**SK** It depends on the subject, and we've been doing field tests to develop new algorithms. We can't say definitively, but initial reports from our testers say the success rate is higher.

## On 4K video

**AW** Is there a strong customer demand for 4K video?

**SK** Yes, there is. Panasonic has made 4K a feature that customers expect, and thus, we want to include it.

**AW** But is the camera primarily designed for stills?

**SK** Since we are now in the digital era, the distinction between the two becomes blurred. Our first priority is the still image, but taking a good movie is also a requirement for a good digital camera.

**AW** Is image stabilisation an important aspect for 4K video?

**SK** Yes, one of our strongest points is our IS. We're latecomers to

video, so this is one of our strongest differentiators. We're able to shoot handheld in any condition, such as walking and running.

## On the lenses

**AW** What was the main goal with making the 25mm f/1.2 lens?

**Was it image quality, or brightness, perhaps?**

**SK** When we developed this lens, the top priority was image quality – not just high resolution, but also quality of the bokeh. The design doesn't just focus on the in-focus sharpness but the gradual transition to out-of-focus areas, giving photographers a new way of expression.

**AW** For whom is the 12-100mm f/4 designed, and is it primarily for optical quality or convenience?

**SK** Professional photographers recording documentary and so on have limitations on their baggage, so [they] want one lens but still with high image quality. Even though it has high 8x magnification, the lens resolution is very good at every focal length.

**AW** If the lens is used on an older body, like the E-M5 Mark II, what happens with the IS?

**SK** About 6 stops. Users of older cameras will still get Sync IS.

**AW** Can you say anything about the cameras you will support?


**SK** At this moment we're not able to disclose this, but in general if the camera is still [available] in the stores, it should be updated.

See page 56 for more on Olympus



Setsuya Kataoka tells AP about Olympus's latest technologies

## Nikon denies 1 system is dead

 NIKON has denied reports that the Nikon 1 system is no longer in development, but says it is considering making a higher-end mirrorless camera. Asked about the Nikon 1 system, which respected US website dpreview.com believes is no longer in development, Nikon Europe product manager Jordi Brinkman said: 'No, it's not ending. Those are rumours. You can expect the J series especially to continue. This is really our mainstream model.'

Brinkman added: 'However, we are considering taking the strengths of Nikon 1 – which are speed, portability, movie capabilities – to maybe refine the concept... to fit better to the market need.'

Asked if this means a completely different camera, Brinkman added: 'Well, it's a concept we are considering. I cannot disclose exactly how, what and when.'

'The Nikon 1 system is the system based on the 1in sensor and the 1-mount. That stays. But it doesn't mean it has to stay the traditional camera as it is today.'



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## Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

### NORTH YORKSHIRE



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### Birds of Prey Photography Workshop

Join award-winning wildlife photographer Steve Race on a three-hour Birds of Prey Photography Workshop at the National Centre for Birds of Prey in Helmsley, North Yorkshire. You'll have exclusive access to a range of iconic native and worldwide raptors in the idyllic setting of Duncombe Park Estate, Helmsley, North York Moors National Park. Book in advance to secure a place.

18 October, [www.yorkshirecoastnature.co.uk/workshops](http://www.yorkshirecoastnature.co.uk/workshops)



© EDWARD BURTYNSKY

### Edward Burtynsky

Edward Burtynsky presents two exhibitions at London's Flowers Gallery. One is on themes from his work: mines and quarries, the oil industry, China, and so on. The other is his latest project 'Salt Pans', produced this year in India.

Until 29 October, [www.flowersgallery.com](http://www.flowersgallery.com)



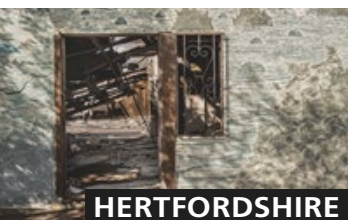
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### BRIGHTON

### Photo Biennial

For this, its seventh edition, Brighton Photo Biennial sets out to explore understandings of identity and representation as influenced by the pervasive genre of fashion and style photography. It is curated and produced by Photoworks.

Until 30 October, [2016.bpb.org.uk](http://2016.bpb.org.uk)

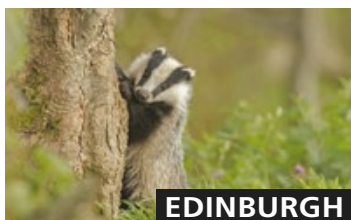


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### Post Processing

Book now to get a place on this workshop by Michael Pilkington. The day will cover the entire digital workflow, from learning how to use Adobe Camera Raw, Lightroom and Photoshop, to developing images for online publication or printing.

18 October, [www.aspect2i.co.uk](http://www.aspect2i.co.uk)



© RON MCDONNELL

### Nature Awards

If you're in the mood for nature and wildlife, get over to the Logan Botanic Garden. They're exhibiting the award-winning images from the Scottish Nature Photography Awards. See the stunning images by amateurs and professionals.

Until 31 October, [www.scottishnaturephotographyawards.com](http://www.scottishnaturephotographyawards.com)

# Canon gives insight into EOS 5D Mark IV

AP speaks to Go Tokura, chief executive at Canon's Image Communication Products Operations, about its latest offering



Canon's EOS 5D Mark IV is an all-rounder that is aimed at all kinds of photographers

'CANON'S EOS 5D Mark IV is a total advance in every aspect of its operation,' says Go Tokura, chief executive, Image Communication Products Operations at Canon, in an interview with AP's Andy Westlake and Steve Fairclough at Photokina 2016.

Previewed in AP 3 September, the latest model in Canon's ever-popular EOS 5D range features a 30.4-million-pixel full-frame Dual Pixel CMOS sensor and is capable of recording 4K video. According to Tokura 'the EOS 5D Mark IV is an all-rounder; it's for all kinds of photographers, which is why we've upgraded everything'.

However, the most important change is the Dual Pixel CMOS sensor. This doesn't just bring big improvements in autofocus in live view and movie mode, but also improves image quality. 'There is lower noise and higher dynamic range,' says Tokura. 'The top ISO is raised, and everything is 1.6 times better at least.' Indeed, the advantages of the Dual Pixel CMOS sensor are such that most future Canon cameras will include it. 'It will go in that direction, but it depends on the cost. So it may not get to the cheapest cameras,' he adds. Asked whether the increase in resolution – up to 30.4MP on the EOS 5D Mark IV from 22.3MP on the Mark III – was made because of increased customer expectations, Tokura simply replied 'the demand never stops'.

### Recording video

Another major update is 4K video recording. 'We know that many people use DSLRs for movie making, even consumers. According to Canon USA over 30% of users are making movies, so that's why we are continuously improving video features. Future lenses will be more movie-friendly,' says Tokura. Canon doesn't intend to stop at 4K either. 'The next milestone could be 8K, but that's a big jump. It takes time to get the features within the same body,' he adds. However, it's possible we may see this in time for the Tokyo Olympics in 2020. 'We want to try! But heating is a real issue. This is why we have fans in video cameras, but it's difficult to include one in a DSLR,' he says.

Canon's Go Tokura describes the EOS 5D Mark IV



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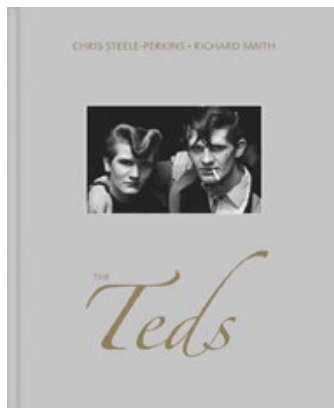
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## Bookshelf

# The Teds

by Chris Steele-Perkins

In this republished classic volume, **Chris Steele-Perkins** looks at the youth subculture movement of the Teddy Boys. **Oliver Atwell** gets ready for a riot

### Published by

Dewi Lewis

Price £25

128 pages

hardback

ISBN 978-1-

91130-605-7

★★★★★

Perhaps the overarching theme of the 20th century was the fact that culture had begun to eat itself. Like the ancient symbol of the ouroboros snake devouring its own tail, society began the now widespread practice of pillaging the past to create bespoke contemporary style. In the early 1950s, one such group of young men began looking to the fashion of the Edwardian period's dandies for a uniform to match their fledgling rebellious attitude.

The concrete history of the Teddy Boys is something that hasn't been entirely agreed upon (these things rarely are), but we do know that the subculture began in London in the 1950s. Some say it began in the mid-1950s as a reaction, or side-effect, of the insurgence of American rock 'n' roll, most notably with the rise of Bill Haley, Little Richard and Elvis, all of whom were exhaustively thrusting their hips into the ears of the West's youth.

Others maintain that the Teddy Boys began a few years earlier, and were a

distinctly British phenomenon. Regardless, in 1956 after a screening of the film *Blackboard Jungle* in Elephant and Castle, London, the teenage Teddy Boy audience began to riot and tear up seats. Attempts by police to disperse them were met with strong resistance. Fireworks were thrown, windows were smashed, and someone probably got Brylcreem on their brothel creepers.

This wasn't an isolated incident. Teddy Boys rioted wherever *Blackboard Jungle* was shown in the UK. Violent clashes with rival gangs became the staple of the Teddy Boy movement. Meanwhile, the British press sharpened their pencils, rubbed their hands with glee and got to work demonising the Teddy Boys as being a firm representation of the dangers of teenage rebellion. Bear in mind that adolescents had only recently been identified. The word 'teenager' was among a flush of now familiar terms actually only coined a decade before in the early 1940s (see also 'racism' and 'genocide').



### Fashion backwards

Today, thanks to the documents of people like Chris Steele-Perkins, we remember the Teddy Boys more for their considered and carefully maintained style of dress – tapered trousers, long jackets, brothel-creeper shoes and slick quiffs – than we do for their penchant for a punch-up.

Notably, the Teddy Boys were not a fly-by-night group. They lasted for a good long while. In fact, walk through Camden today and you'll still see a few old fellows keeping the flame alive and muttering about the youth of today. But back in the late 1970s, the scene was still thriving and Chris Steele-Perkins was there to get inside the phenomenon.

It was soon after this that Steele-Perkins joined Magnum. It's not difficult to see why the hallowed agency would want him on their books. The images in *The Teds* positively fizzle with energy. The scenes in the dance halls are especially great. You can almost smell the sweat and feel the bass of the music pumping through the panelled flooring. Steele-Perkins leaves no stone unturned. We see just about every aspect of the lifestyle, from them carefully preparing their hair in the mirror, their social engagements, relaxing in the sun to just generally hanging out looking a little shifty. Each and every monochrome frame is a beauty and is so full of story you want to climb inside and look around.

Classic is a word often bandied around, often to the point that the power of the



A Teddy Boy combing his hair during a night out at the Market Tavern in Bradford, West Yorkshire, 1976





At the Adam and Eve pub in Hackney, London, 1976

## ‘Notably, the Teddy Boys were not a fly-by-night group. They lasted for a good long while’

word dissipates. But *The Teds* really is a bona fide classic of British post-war documentary photography. Anyone with an inkling that they may want to start investigating the genre of documentary themselves would do well to study this book. It’s not just about the images – it’s in the way they’re presented, the order in which they run and the way they come together to form a unifying narrative.

At the end we find words by insider

Richard Smith, who adds real poetic heft to the images. In fact, it works so well that once you get there and read those words you want to flick right back to page one and start again with those syllables still singing in your ears. After *The Teds*, Steele-Perkins moved on to explore multiple other stories of England. Within just a few years, it became clear that he was, and still is, one of the most important social historians we have.

AP



Taking a break from it all on a bank holiday, Southend, Essex, 1976

## Also out now

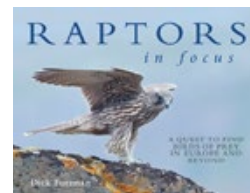
The latest and best books from the world of photography. By Oliver Atwell



© DIRK FORSMAN

### Raptors in Focus

By Dirk Forsman, Reed New Holland, £19.99, 176 pages, hardback, ISBN 978-1-92151-768-6



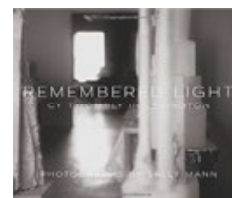
DIRK Forsman is an expert on birds of prey, particularly when it comes to photographing them. In this volume we find around 150 images of these ornithological specimens as they perch, hunt

and glide through the air. Anyone who has ever seen one of these birds in the wild will understand the feeling of witnessing the breathtaking grace, and will appreciate just how well Forsman has captured these beautiful displays. Every image tell a story of how streamlined evolution has made these creatures. As well as the images, there’s plenty to learn about the behaviour and environment in which these birds of prey exist. It’s nice to have such a personal exploration of one man’s encounters with these birds.

**Offer:** Call New Holland on 01206 255 777 quoting RIF1 to purchase a copy at the special price of £17.99 inc p&p. ★★★★★

### Remembered Light: Cy Twombly in Lexington

By Sally Mann, with contribution from Simon Schama, Abrams, £30, 112 pages, hardback, ISBN 978-1-41972-272-1



IT IS interesting to see two artists whose work varies so dramatically come together and work towards a common approach. Cy Twombly, who died in 2011, was a painter, sculptor and photographer whose

work was often enigmatic and near impossible to define. Sally Mann, on other hand, is a photographer who has built a career on creating photographs that depict fragility, the quotidian and at times almost heart-breaking raw emotion. Mann turns her honest eye to the working process found within the walls of Twombly’s studio and, as a result, offers us an insight into a man who lived and breathed his work. Some of the images border the abstract and this results in a rather unconventional approach to the subject. It’s a perfect method that reveals much, but also obscures enough to retain the air of mystery that was typical of the aura of Twombly and his work. ★★★★★



Shooting your subject against a backdrop of water can result in wonderful reflections and beautiful bokeh

## Background story

A bad background can destroy an otherwise perfect picture, while a good one can increase its impact tenfold. **Tracy Calder** explains

### KIT LIST



#### ◀ Camera with 100% coverage

If the camera you're using does not offer 100% viewfinder coverage, you may find that unwanted objects are creeping into the corners of your pictures. Mirrorless models such as the Fujifilm X-T2 can help to solve this problem.



#### ▼ Paper background

If you can't find a background that suits your purpose, you might like to consider creating a temporary home studio, and using paper rolls (see pages 18-19). Lastolite produces rolls in multiple colours and widths. If the paper gets dirty, you can simply cut it off and pull out some more.







## ‘Problems can occur when your background contains strong lines, bold colours or bright highlights’

**T**he relationship between your subject and the area behind it is fundamental to the success of your picture. It’s no exaggeration to say that a bad background can destroy an otherwise perfect picture, while a good one can increase its impact dramatically. Bad backgrounds come in many forms, but what they all have in common is an irritating ability to divert the viewer’s attention away from the main subject.

We’ve all seen pictures of lamp posts ‘growing’ out of people’s heads, pieces of litter destroying otherwise picture-perfect landscapes, and family snaps ruined by strangers photobombing the frame – but sometimes potential distractions are subtler. Problems can occur when backgrounds contain strong lines, bold colours, or bright highlights, for example. What’s more, including too much irrelevant information in the background of an image can be an instant scene destroyer: every element should have a reason to be there – and if it doesn’t, it should be removed or played down in some way. ➤



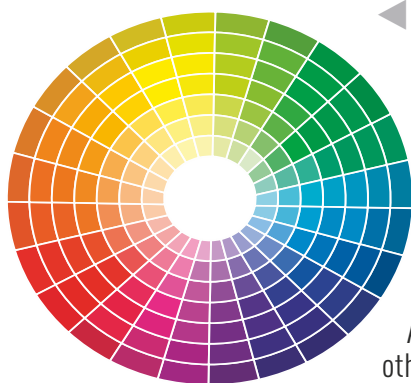
© EDWIN RIESBENS

© JAMIE HARRISON

**If you’re using a bold colour in the background, make sure it complements your subject**

### ◀ Right-angle viewfinder

When you’re shooting at ground level you can prevent straining your neck by using a right-angle viewfinder, such as the Nikon DR-6. If you position yourself so that a small amount of vegetation is in front of the lens, you can blur the foreground as well as the background.



### ◀ Artist’s colour wheel

Understanding colour psychology can help you to select backgrounds that really make your subject stand out. Complementary colours sit opposite each other on the wheel and provide maximum contrast. Analogous colours sit next to each other and are harmonious.



### ◀ Relatively long lenses

To maximise the amount of blur in your backgrounds, try using a lens with a relatively long focal length in combination with a wide aperture. The Canon EF-M 55-200mm f/4.5-6.3 IS STM lens is designed for the EOS M series and has an optical image stabiliser to keep things sharp.





© EDWIN SIEBERS

When the background is full of colour, you can afford to make the subject quite small in the frame

## ➤ What makes a good background?

Good backgrounds support the subject, or provide interesting information about it. Environmental portraits, for example, are commonly shot in the subject's home or place of work with objects providing insight into their life or circumstances clearly visible in the background. These pictures might look busy, but you can be sure that everything in the frame contributes to the story. Similarly, environmental wildlife portraits show both the animal and its natural surroundings, giving an indication as to how it lives from day to day.

When the background is not required to provide additional information, it can be used as a visual support to direct attention to the main subject. Photographers often use colour for this purpose (see page 15).

There are a number of ways to play down a distracting background. The first is to move either yourself or your subject, the second is to use your camera controls, and the third is to use backgrounds that you have introduced to the scene yourself.

## Move yourself or your subject

When you encounter a distracting background, the first thing to ask yourself

is whether or not you can reposition the subject to improve matters. If you're shooting a macro subject, for example, moving it just a few millimetres can make a big difference. If you're shooting a portrait, however, moving the subject marginally to the left or the right isn't

going to help much. However, moving the subject further away from the background can certainly ease the problem.

If you are unable to reposition your subject, then you could try repositioning yourself. When you crouch down, stand on a chair or move closer to the subject, you



© MARTIN BEDALL

When the background adds to the narrative, it's important to include it



## ‘The exact level of blur you require will depend on how distracting the background is to the viewer’s eye’

can often set them against a plain wall, blue sky or dark floor.

### Use your camera controls

When it comes to backgrounds, there are things that you can change (you can ask a model to wear clothes that complement your chosen backdrop, for example) and things that you can’t (the brightly coloured street signs behind the bride as she throws her bouquet, for instance). Luckily, for the things that you can’t change there are camera settings to help you manage them.

One of the easiest ways to play down distractions, whether in the form of street signs, strangers or parked cars, is to blur the background (reduce the depth of field). The level of blur you require will depend on how distracting the background is to the viewer’s eye, but don’t be tempted to reduce everything to a wash of colour every time. Backgrounds, even slightly cluttered ones, can provide interesting context, so experiment with concealing and revealing varying amounts of detail.

The level of background blur you can achieve is largely down to four factors: the size of the aperture, focal length of the lens, camera-to-subject distance and

subject-to-background distance.

Generally, the wider the aperture the greater the blur; the longer the focal length of the lens the greater the blur; the further the subject is from the camera the greater the blur (unless you’re shooting macro subjects); and the further the subject is from the background the greater the blur. So, shooting a portrait with a reasonably long lens (say, 100mm), using a wide aperture (say, f/2.8), with the subject at a reasonable distance from the camera and background, should produce enough blur to conceal even the most visually distracting object.

Whether or not you decide to use blur as a way of concealing background distractions, it’s important to stay attentive to what’s going on across the entire frame. Before you release the shutter, check the edges for any potential intrusions (if your viewfinder does not offer 100% coverage, switch to live view and use the LCD screen). Treat the frame like a clock face and work around it in a clockwise direction identifying dominant lines, colours and highlights. Ask yourself if everything in the background deserves to be there. Does it add to the story? If not, play it down. (If you notice the background is distracting after the event, fear not, as you can always use post-processing software to remove unwanted elements (see pages 18-19). Every great subject deserves a great background, so make sure that yours plays a solid supporting role.

## Basic colour psychology



COMPLEMENTARY colours (such as red and green) sit opposite each other on the colour wheel. When they’re used together each one makes the other look more intense, which leads to striking contrast. This can be used to your advantage.

Sticking with colour psychology for a moment, it’s useful to know that pure hues (colours that are not mixed with white, grey or black) dominate the frame, so even a small amount used in the background will attract the viewer’s attention.

What’s more, some colours are perceived as ‘heavier’ than others – black, for example, carries more visual weight than white, so it should be used with caution in a background.

Finally, neutral colours such as ivory and magnolia are considered recessive, making them ideal choices for portrait backdrops.

Shooting up at your subjects helps to ensure a nice clean background







## Edwin Giesbers

Edwin has been a full-time nature photographer for more than a decade. His work has appeared in countless magazines across Europe, and he is the author and illustrator of two books on nature photography. You can see more of his photography at [www.edwingiesbers.com](http://www.edwingiesbers.com)



Environmental wildlife portraits show both an animal and its natural surroundings, giving some indication as to how it lives from day to day

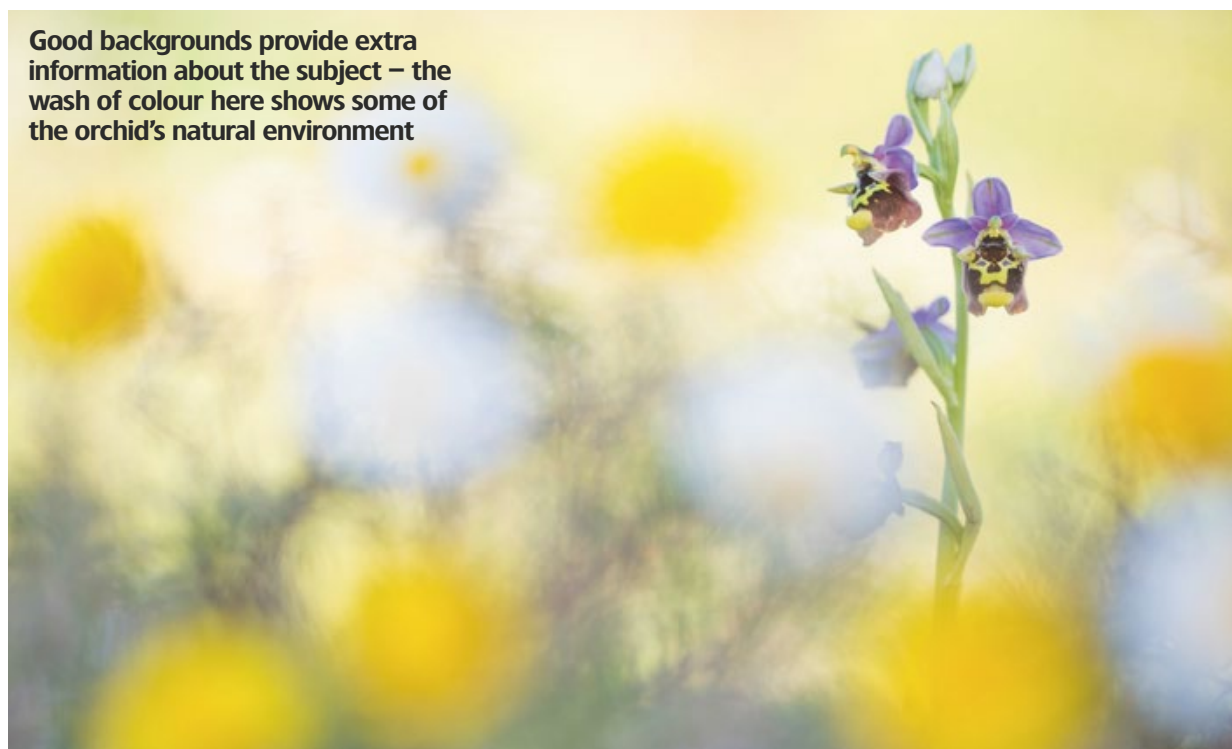
## Nature backgrounds

➤ 'For me, the foreground and the background are equally as important as the main subject,' says Edwin. 'When these areas are managed properly, they add a great deal to the mood of the picture and allow you to express your own personal style. When the foreground and background are awash with colour you can afford to make the subject small in the frame, which makes for an interesting picture. You can use all manner of colours, subjects and textures behind your subject, but it's important to know how to handle these elements. I like to use water, because I can get beautiful reflections and wonderful bokeh in that way.'

'The extent of blur you require depends on how close the subject is to the background, the focal length of the lens and the aperture you have selected. For my macro shots I like to get down low to the ground, and use vegetation close to the lens to create haze in the foreground. I select a wide aperture, such as f/4, to obtain attractive blur. When I'm shooting wildlife I often can't choose my background, so if it's not right I won't take the picture. It's easier to find an attractive background with macro subjects because you can walk around them first.'

'For my macro work I like to use a Nikon

Good backgrounds provide extra information about the subject – the wash of colour here shows some of the orchid's natural environment



D750 or D800 with a Tamron 90mm f/2.8 macro lens. For wildlife I use a Nikon 80-400mm f/4.5-5.6 telephoto. I don't use a tripod because my camera is usually resting on the ground with an angle finder attached. I like to work in aperture priority, and if I've positioned some vegetation in the foreground I use manual focus to prevent the AF system getting confused. I shoot in raw and carry out tweaks to levels, saturation and sharpening, with some minor cropping.'

## Edwin's top tips

- 1 Use a wide aperture, such as f/4, to obtain beautiful foreground and background blur.
- 2 When you're shooting animals, get down to their eye level for a more intimate portrait.
- 3 Try plenty of positions – moving slightly to the left or right can make a big difference to the image.





## Martin Beddall

Martin began his career as a photographer at *The Times* before deciding to focus on reportage wedding photography. He was named Best Wedding Photographer in the regional finals of The Wedding Industry Awards in 2015 and 2016. To see more of his work, visit [www.mcbweddings.com](http://www.mcbweddings.com)

When you've found a photogenic spot, ask your subject(s) to move there



© MARTIN BEDDALL

## Wedding backgrounds

'If you fail to pay attention to the background, it can have a negative impact on the entire picture,' says Martin. 'Some of the problems I encounter include vivid colours (street signs, brightly coloured clothes and so on), which divert the viewer's attention away from the main subject. In such instances I try to play down the background by using a longish lens and a wide aperture.'

'The picture below is a good example of this. The wedding reception for this couple was held in a pub in Clerkenwell,

London. Outside were parked cars and street signs, so I used a Zeiss 100mm lens at f/2 to blur the background, while drawing attention to the way the couple was interacting with each other. With reportage you can't manipulate what happens and where, so you have to deal with poor backgrounds created by cars, fire exits, advertising boards and so on. Sometimes these elements can be included in the picture – why hide scaffolding, as it's part of their day, after all? However, if I want to reduce the distractions, I change my shooting angle, aperture, lens, or all three. The picture at the bottom of page 15 is a good example of this. I chose to shoot from a low angle to focus attention on the

couple, while placing them in the corner to give a hint of their surroundings.

'I use a Nikon D750 – I tried the Fujifilm mirrorless system, but I'm used to Nikons, so I decided to stick with them. Nikon DSLRs are hard to beat in low light, which is ideal for my work. It would be nice if they were a bit quieter, though! When it comes to lenses, I mostly use a Nikon 28mm f/1.8, 58mm f/1.4 and the new 105mm f/1.4. As a photography student, my favourite lens was a Nikon 105mm f/1.8 AI-S, and this new AF-S version is an amazing piece of glass. I also use a 20mm, 24mm, 35mm, 135mm and, occasionally, the monster Nikon 200mm f/2. Fast primes are essential for my photography. I mostly shoot in manual or aperture priority – with aperture priority you get to know a camera, which enables you to use the exposure-compensation button for speed. I tend to leave the ISO on auto, because this allows me to act fast and concentrate on taking pictures.

'I don't do much post-production: I process the raw files in Phase One's Capture One Pro 9 and use Google's Silver Efex Pro 2 for my black & white conversions.'



## Martin's top tips

- 1 If there are distractions that you can't change, try to play them down.
- 2 Watch the edges of the frame.
- 3 Look for anything you might be able to use in the background.

Using a 100mm lens at f/2, Martin was able to blur the street signs and parked cars behind this bride and groom outside their wedding reception



© MARTIN BEDDALL



Extend the paper across the floor with a clean curve, and then secure it with gaffer tape



© JAMIE HARRISON



## Jamie Harrison

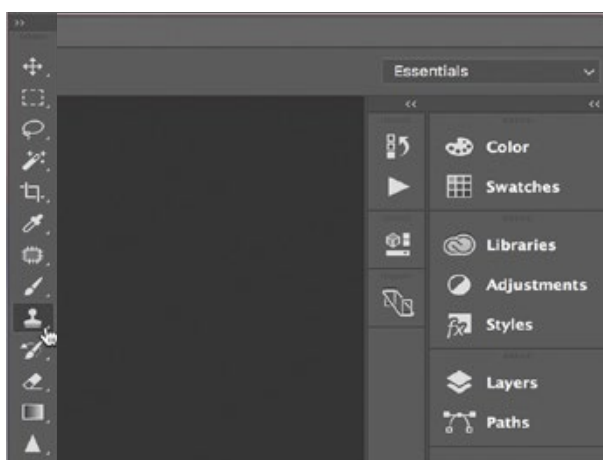
Jamie is a professional photographer and journalist, whose main areas of interest are portraiture, commercial model portfolios, and hair and beauty. His list of clients includes *The Sunday Times* and Canon. He lives in Southend, Essex. To see more, visit [www.jamieharrison.net](http://www.jamieharrison.net)

## Studio backgrounds

➤ 'Setting up a temporary home studio with a portable background is easier than you think,' says Jamie. 'Most backgrounds comprise two collapsible stands and a two or three-part top rod for holding a roll of background paper, vinyl or cloth, so you can set everything up in a spare room or garage. There is a wide choice of backgrounds available from the likes of Lastolite and Colorama, and they come in various colours and widths.'

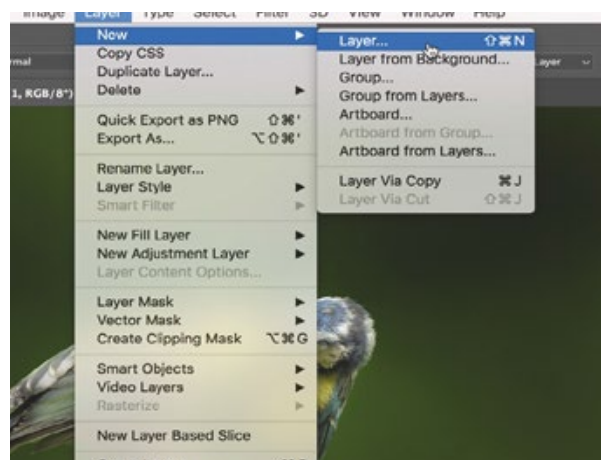
'When you set up the background, have the curl of the paper facing towards the camera – this makes it easy to extend the background over the floor if you want to produce a clean infinity curve effect for full-length shots. When you have extended the background as far as you need to, use gaffer tape to secure it. Alternatively, you can leave the tail of the background rolled up at the bottom of the stands if you're shooting head shots, or prefer a trendier raw full-length look. The beauty of paper is that as it gets dirty you can cut a bit off and throw it away, then you can pull out a fresh section. When you have finished the shoot, return the paper to its packaging and store it vertically. If it's left on the stand for long periods gravity will cause it to sag, and this will result in visible creases – which you'll never get rid of.'

## REMOVING UNWANTED OBJECTS, BY PRO PHOTOGRAPHER BEN HALL



### 1 Choose the correct tool

For this guide we are going to stick with the most widely used of the cloning tools, the Clone Stamp. This tool allows you to copy an area of the image by using a source, destination and brush.



### 2 Create a new layer

Always create a new layer before carrying out any cloning work. In this way, your original image will be unaffected, and you can delete the layer if you make any mistakes. This is a crucial part of the workflow, so don't ignore it.



### 3 Brush size and blending

For removing an object, a round soft brush is the most suitable as it helps to create a smooth transition to the edges. Turning the Opacity and Flow down and going over the area more than once helps to produce a convincing blend.



# Jamie's top tips

- 1 Have the curl of the paper facing towards the camera.
- 2 Store paper rolls vertically, and in their original packaging.
- 3 Ask your model to wear clothes that will work with the background colour.



© JAMIE HARRISON

You can introduce two colours to your background by leaving the paper rolled part-way up

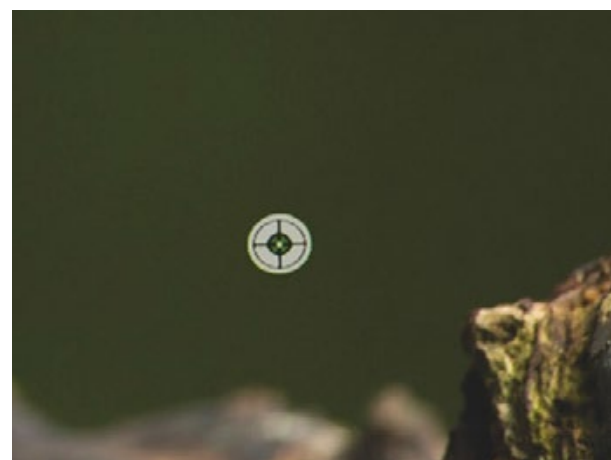
'You can vary the lighting and model position to change the tone of the shot. Placing the model and lights close to the backdrop will produce a light result, while moving the model and lights further away will darken it. Placing the lights high will help to reduce the shadow of the model on the background as it will be directed onto the floor. If you're using a colour backdrop, ask your model to wear clothes that complement or contrast with it.'



You can roll the paper tail for an edgier look, but keep the curl of it facing towards the camera so you can pull it out if you change your mind

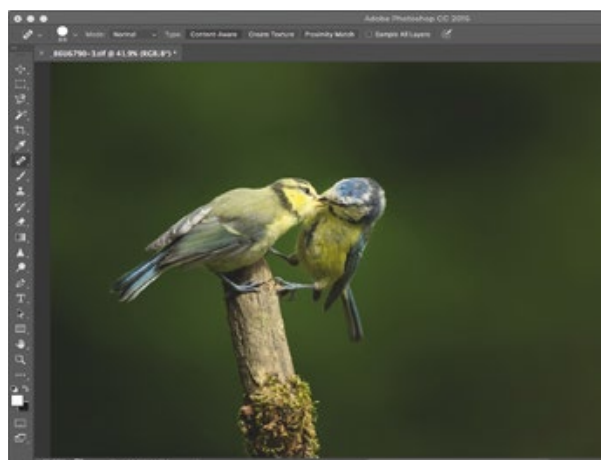


© JAMIE HARRISON



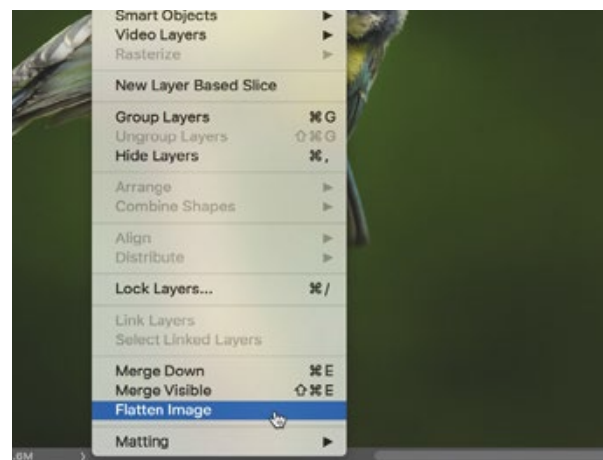
## 4 Choose your source area

Your source will be the area that you are copying. Choose a section that is close to the object you would like to remove, and is made up of similar colours and tones. Hold the Alt key and click when the target is over the area.



## 5 Brush over object

Before brushing, zoom in to enlarge the area. Now, simply brush over the object and watch it disappear. You may need to go over the area more than once – this is fine and will help to blend the edges.

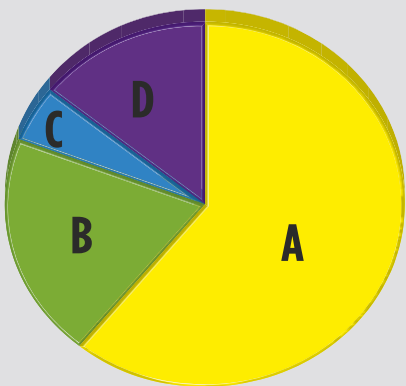


## 6 Flatten your image

At this stage your image will still be in two layers. Once you are satisfied with your work, go to Layer>Flatten Image. Your image will now revert to a single layer with the changes in place.

ALL STEPS © BEN HALL





## In AP 17 September we asked

Have you ever shot water at long exposures?

### You answered...

<b>A</b> Yes, I love the effect	61%
<b>B</b> No, it's become a cliché	20%
<b>C</b> I'd like to, but lack technical confidence	5%
<b>D</b> I haven't before, but might give it a try	14%

### What you said

'Whether this is seen as a clichéd technique or not is down to individual opinion. However, as I've yet to attempt it myself I consider the opportunity to learn something new outweighs any criticism attached to how it might look.'

'Yes, with the Lee 10-stop filter and others. I really like the results'

'Only once and that was at an AP masterclass, I have not used it otherwise, as I normally do not carry a tripod. I must try harder.'

'No. But I would if the right subject came up.'

'I have on occasion, but generally I don't like the effect very much.'

'Yes, I love it especially with sea/ocean waves, more specifically when it's crashing or hitting some rocks/wave blockers...'

Join the debate on the AP forum

### This week we ask

Which product are you most excited about from Photokina 2016?

Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Top Photokina news

What's trending on the AP website



- 1 Fujifilm unveils GFX 50S medium-format camera
- 2 Exclusive interview with Satsuma Kataoka of Olympus
- 3 Olympus launches high-speed OM-D E-M1 Mark II
- 4 Canon shows off a 120MP 5DS in tech demo
- 5 Sony announces flagship Alpha 99 II

# Inbox

Email [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com) and include your full postal address. Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

## LETTER OF THE WEEK

### Memories of Winston

I read your article *A dog's life* (AP 20 August) concerning the Kennel Club Dog Photographer of the Year competition with great interest. It took me back to 2007, when I was fortunate enough to win the competition with the image of our dear dog, Winston (right). My prize was an 'Oil portrait reproduction by Everly Originals' of my photograph, which hangs in our home. I remember my family was not impressed with my achievement at all, to the extent that I struggled to persuade anyone to come to London with me to collect my prize. Your article featured some wonderful photographs of some much-loved pets.

**Jayne Pochin, Leicester**

I'm glad the article brought back some fond memories, Jayne, and thanks for



© JAYNE POCHIN

Jayne's image of Winston, which won the 2007 Dog Photographer of the Year contest

sending over your shot. It's a real beauty. Your story of trying to garner your family's interest in your photography will no doubt be familiar to just about every photographer who reads this magazine. It was a pleasure to feature this year's competition's winning images – **Oliver Atwell, senior features writer**

LETTER OF THE WEEK WINS A 16GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



# Win!

For high-quality photos and 4K UHD video recording, the Samsung 16GB PRO SDHC Class 10 card offers up to 90MB/s read and 50MB/s write speeds. Visit [www.samsung.com](http://www.samsung.com)

**SAMSUNG**



© JON BENTLEY

The winning car at the 2016 Festival of the Unexceptional classic car

### Morris man

Regarding Jon Bentley's *Viewpoint* in *7 Days* (AP 20 August), I would like to point out that the vehicle in the picture is in fact a Morris Ital (above) and not a Morris Marina. I had the pleasure of owning both models.

**Derek Burgis, via email**

### Third-party batteries

Two years ago, I bought a Canon EOS 5D Mark III with a

free battery grip. A few months ago, I put two Duracell LP-E6 look-alike batteries (bought from Amazon) in the grip. They worked perfectly. I got fed up of carrying the big bulky grip around, so I removed it, replaced the battery-door cover and put one of the two Duracell batteries in. However, the battery door would not close. Worse still, the Duracell battery was stuck in. I got it out eventually, tried the other,

and had the same result. And the same thing happened to my Canon EOS 7D and EOS 7D Mark II. I contacted Amazon, but since '30 days has expired since purchase' they didn't do anything. I then contacted Duracell, but they said it had nothing to do with them, and suggested I contact PSA parts – at which point I lost the will to live.

**Phil Pritchard, Cheshire**

**Duracell camera batteries claim to have a three-year warranty, so the seller should honour this if they fail. However, when you buy from Amazon's website, this may not actually be Amazon UK but a third party. If this is the case – and it seems possible from Amazon's response – then they are the ones who should honour any claimed warranty. If you look through the order history in your Amazon account, you can see**



the contact details.

With regard to the batteries not fitting into your camera, it sounds as though they might have been over-charged, which can happen when the battery and charger are mismatched. This degrades the batteries and causes them to swell up.

Finally, despite the brand name, Duracell camera batteries are not from the same company that makes the familiar 'copper-topped' alkaline cells. They are distributed in the UK by PSA Parts. This explains why you were directed to that firm instead – **Andy Westlake, technical editor**

## Buying tube guards

After reading *Light fantastic* in AP 6 August, I looked for the tube guards mentioned in the article on Amazon. As far as I can see, these are not available from Amazon in the UK, but they are available from Amazon USA. Where can I get these items in the UK?

**John Kinchin, via email**

I'm glad you enjoyed our feature on Eric Paré and his amazing light painting. Eric is based in Canada, and it seems these tube guards are a lot more common in the USA. You can buy them in the UK, but they are known as 'fluorescent tube

protectors'. Here are a couple of links, but there are others: [www.covershield.co.uk/](http://www.covershield.co.uk/), [www.colourtubes.html](http://www.colourtubes.html), [www.bltdirect.com/fluorescent-tube-sleeves](http://www.bltdirect.com/fluorescent-tube-sleeves) and [www.lightcovers.co.uk](http://www.lightcovers.co.uk) – **Nigel Atherton, Editor**

## Open Sesame!

A few years ago I had similar problems to Bruce Baker-Johnson (see 'Universal file type', *Inbox*, AP 10 September) when trying to open some files. Eventually, I found that GraphicConverter from Lemke Software ([www.lemkesoft.de/en/products/graphicconverter](http://www.lemkesoft.de/en/products/graphicconverter)) will open anything. **Stuart Neville, Clydebank**

Tube guards are one of the accessories Eric Paré uses to create his fantastic light paintings



© ERIC PARÉ

## In next week's issue On sale Tuesday 11 October

### When the lights go down

Find out how you can create successful images when light is in short supply

### Top-flight APS-C DSLRs

Antony Henson pits the Canon EOS 7D Mark II against the Nikon D500

### Lumix G Vario 12-60mm f/3.5-5.6

Andy Westlake tries out Panasonic's mid-range weather-sealed standard zoom

### Backing the right horse

Richard Dunwoody speaks to Amy Davies about his new-found photographic career

### Contact

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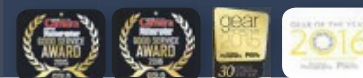
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# Wild at heart

**Will Burrard-Lucas** can get close to wildlife thanks to his wideangle style plus the BeetleCam and camera traps he has invented. He talks to **Steve Fairclough**

**A**lthough Will Burrard-Lucas has built a firm reputation as a wildlife photographer, he was something of a latecomer to photography. 'I guess I got into it fairly late, when I was at university,' he explains. 'That coincided with the advent of affordable decent-quality digital cameras, particularly digital SLRs. It was about the

time that the Canon EOS 300D first came out. I got that camera in about 2003, because I really love travelling, and through my university holidays I tried to travel whenever possible. So I got the camera just to document my travels. 'I loved the photography side of things, and that led to me figuring out how to take better photos and determine why some worked and

**Spotted hyenas,  
Liuwa Plain  
National Park,  
Zambia**  
Canon EOS 6D,  
17-40mm,  
1/200sec at f/5.6,  
ISO 500

others didn't. It was just learning through a process of trial and error. I'd had film cameras before, but without that instant feedback on the back of the screen the learning curve was just so long between taking a photo, fiddling with settings and having to wait for films to be developed so you could see what you'd done. Digital definitely facilitated me getting into it, improving and progressing.'

## Why wildlife?

**Will Burrard-Lucas  
with his own  
personal invention  
– the BeetleCam**

Will's desire to document the natural world came out of a childhood that was spent partially in Africa. 'I've always







➤ had a fascination with wildlife and the natural world,' he says. 'Between the ages of seven and ten we lived in Tanzania because of my father's work. Some of my earliest memories are of being on safari, and when I was growing up our family always enjoyed travelling to see wildlife. Gradually, in the years that followed, the focus of my trips became more about photographing the things I was seeing rather than just looking at them. That's how it happened organically – it was a sort of 'meshing' of my interests, specifically, my love of the natural world and my absolute passion for the art of photography.'

**Elephants, South  
Luangwa National  
Park, Zambia**  
Canon EOS 5D  
Mark III, 17-40mm,  
1/200sec at f/4,  
ISO 400

**Lion, Zambezi  
Region, Namibia**  
Canon EOS 700D,  
15mm, 1/200sec  
at f/8, ISO 800,  
Camtraptions  
PIR trigger

Perhaps unsurprisingly, Will names the BBC documentaries about the natural world hosted by Sir David Attenborough as 'far and away' his biggest influence, but on the stills side of things he holds the coverage of *National Geographic* in high esteem.

He adds: 'The way some of these in-depth *National Geographic* projects... like those of Paul Nicklen, Nick Nichols and Steve Winter, who are really able to go deep into an area and get a groundbreaking set of images, not just the odd image... photographically speaking those would be my biggest inspirations.'

### Remote camera set-ups

In recent years, Will's photography has deliberately focused on getting as close as possible to wildlife and developing his own line of products that have helped him to do so. He reveals: 'As I was building up the line of products, I started putting stuff online, trying to produce stuff that would get noticed and developing my style. One of the things that appealed to me was this close-up wideangle perspective that is kind of rare in wildlife photography, particularly at a time where you're used to seeing telephoto shots with a narrow field of view and a shallow depth of field.'

Will adds: 'If you can get close, wideangles let you see a lot more of the background and you've got a perspective that almost feels like the animal is coming out of the frame towards you. I had experimented with it by crawling up to certain creatures that weren't very threatening – things like penguins and meerkats that weren't going to trample or maul me to death. I liked that perspective and it was something different but, in the back of my mind, I was thinking it would be really cool to be able to do this with some of the big charismatic creatures in Africa, like lions and elephants.'

Instead of crawling towards wildlife, the obvious solution for Will was to develop a contraption





that got close to the animals but that he could be in control of. The first invention was his so-called BeetleCam, which ‘really came from me just sitting down and thinking of the obvious solution... putting my camera on a remote-controlled buggy,’ he says. ‘So, I built it, booked a trip to Tanzania and it worked out. I managed to get the images I’d hoped for, and when I brought them back and showed them to people, they were very widely published and well

**Crocodile, North  
Luangwa National  
Park, Zambia**  
Canon EOS 5D  
Mark III, 17-40mm,  
1,024secs at  
f/4.5, ISO 320

received. So I knew there was merit to this idea. Over the years I’ve honed the concept and pushed it much further in terms of the sort of photos I’m getting with it.’

#### **Working with the BeetleCam buggy**

Will’s initial BeetleCam was ‘pretty basic’, but the concept has now been developed and includes features such as a tilt option and a live video feed. Typically, Will says he gets to ‘within 30 or 40 metres’

### **‘Will says he gets to “within 30 or 40 metres” of his subjects and then deploys the camera buggy’**

of his subjects and then deploys the camera buggy. ‘What I do is I have a little “minicam”, which is mounted literally bang below the DSLR’s lens and that’s the video feed I’m seeing back,’ he explains. ‘I can use that to compose and check that there’s nothing like grass in front of the lens, and make sure that the animal is roughly where I want it to be.

‘I set it up beforehand and I let the camera autofocus – usually I’ll have all focus points selected and I’ll know, so long as my subject’s reasonably central and is the closest thing, that it’s going to focus on it. I’ll usually set a minimum shutter speed because I don’t want any motion blur if the animal moves a bit. I’ll set a minimum shutter speed and if I need a bit more depth of field I’ll stop down a little and maybe use auto ISO to then do the exposure.’

Will triggers the shutter remotely. ‘I’ve got a switch on the controller – you go in through the same receiver that controls the buggy, but one of the channels is then dedicated to [triggering the shutter],’ he says. ‘Basically, it’s simulating pressing a shutter release on the camera.’

#### **Cameras and lenses**

As for the equipment that Will uses out in the field, he states: ‘Canon is my go-to stuff. I use a Canon EOS-1D X (I’m going to get the EOS-1D X Mark II before my next trip), while a 400mm f/2.8 prime is my favourite lens. Unless it’s a project where I know I’m going to need more reach than that, I will use this lens. In Africa, with the size of the animals and how close you can get [to them], 90% of the time this is what I’ll use.’

Will continues: ‘I’ve got a whole load of other stuff – cameras for BeetleCams and camera traps, usually EOS 700Ds up to the EOS 6D and sometimes the EOS 5D, and then wideangle lenses and a 70-200mm. Out in the field I’ll use Sony for some wideangle stuff – for landscapes and maybe behind-the-scenes shots – but it is a bit of a hassle having different lens systems.





➤ I'll never be taken away from the Canon telephotos and things. I have other things like GoPro [cameras] and the Samsung 360 camera that's just come out. I'll try all these new technologies, and if there's a project where one of them is going to be better I'll certainly use it rather than the Canons. I'll use whatever's best for the job!

Will admits that he has to keep abreast of the capabilities of most of the major camera brands for his products, which include his Camtraptions range of camera traps for fellow wildlife photographers. He reveals: 'My plan, in 2013, was to set up a company to build BeetleCams, but actually my bigger focus has been camera traps. BeetleCams are quite a niche product, but there are a lot of people getting into camera traps and [now] my main focus is on the camera trap products.'

Having now developed a 'second generation' of his camera traps, Will explains what's next on the agenda: 'Over the next few months I'll be releasing these new camera traps. Thereafter, I don't think I'm going to need much more development of them because I've already honed the design that I think is going to have some good longevity.'

**'It's about inspiring people to take notice and to find an appreciation for these animals that I love'**

### Camera traps: a lazy approach?

In the past, the use of camera traps might have drawn accusations of being a lazy way to photograph wildlife, but Will rebuffs this. 'I get that less and less,' he says. 'In the early days, maybe, there were people thinking that, but the fact is you're still composing a shot, you're still lighting a shot, you're still modifying the camera settings – all those steps that go into taking a photo are still there. The only thing is you're not pressing the shutter; you're just waiting for the animal to trigger the shutter itself. I think all the disciplines and the artistic side of photography are still in the camera-trap area – it's just in a way much harder because you really have to foresee every eventuality and predict almost anything. So it is a really difficult form of photography.'

'All the easy subjects to photograph, such as lions, have been done for years and years, and now people are looking at ways to photograph those more elusive or rare animals or nocturnal creatures that have really been neglected. So obviously camera traps allow you to set up the lighting to get these animals.'

'The other thing is just the scalability of it. With a traditional

**Right: Leopards, South Luangwa National Park, Zambia**  
Canon EOS 5D Mark III, 17-40mm, 1/200sec at f/11, ISO 800



**Below: A meerkat takes advantage of the situation as Will shoots in Botswana**



photography project you're the photographer and you've got to sit there all year, and whatever you see in that time is what you come back with. But now with camera traps, if you're able to invest in 20 or so, you'll have 20 out there working for you 24 hours a day and you can be somewhere else. It really allows photographers to increase their output, and from a photo story you can just get another level of images because you've been able to leverage your time in that way. You're no longer limited to being one person with one camera.'

### Post-production workflow

As for the images he produces from his BeetleCams and camera traps, Will explains: 'I'm shooting in raw and taking them into Lightroom. I adjust all the normal stuff – levels, contrast, saturation, colours and localised dodging and burning. Definitely every photo will be worked on in Lightroom, but it's





not a case of compositing or putting in or taking out animals. It's generally global adjustments and dodging and burning.

'If you post a photo that's maybe flat on social media versus a photo that "pops", there's a massive difference in terms of engagement. For that last step there are maybe a lot of photographers who do feel it's cheating or something, but it's 100% necessary. You're really shooting yourself in the foot if you don't go that "last mile". Get the image in a state where it grabs the viewer.'

When quizzed about what he tries to convey in his images, Will says: 'I like introducing my audience to animals to try to get them to appreciate animals. I guess it's to educate people to see the beauty in animals. To be inspired, enthused and hopefully, to make a small difference in the way people think about animals, so maybe they'll want to go and do something to help a conservation cause. Definitely, it's



Will is a wildlife photographer from the UK who decided to get closer to wild animals by inventing products for remote and camera trap photography. He specialises in photographing African wildlife and has partnered with a number of conservation organisations to help fundraising. He also teaches an online course and runs photographic safaris. Visit [www.burrard-lucas.com](http://www.burrard-lucas.com).

about inspiring people to take notice and to find an appreciation for these animals that I love... and hopefully to make a bit of a difference that way.'

### Advice and motivations

Taking his career experiences into account, what would be the best advice that Will can give to aspiring wildlife photographers? 'It's so difficult if you can't focus on something you can own and produce something so in-depth that it is unrivalled,' he says. 'If you try to compete with all the established photographers just by photographing the same things as them, then you're not going to stand a chance. By really owning something different, that maybe hasn't been focused on before and doing that better than anyone else, or in more depth than anyone else, that's the way you can really progress in this industry. Also, in this day and age, being able to

market yourself and use the internet is important because I don't think you stand a chance if you don't really embrace that and use that to magnify your reach.'

As for his key motivations, Will reveals: 'On the photography and travel side I just love being out exploring wild areas and being face-to-face with wild animals – that's when I really feel alive. I'm quite lucky that I can split my time between being out, away from it all, in the wild, and then running what's basically a start-up with all the marketing that goes into that.'

'I couldn't choose between the two, and it's this combination of having both that makes me tick. It leads to challenges, because running a business when you're cut off in the wilderness is pretty challenging. It's not been the easiest path, but I wouldn't give up.' For those who have seen Will's pictures or who have used his products, this is probably a very good thing!



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On the front of the viewfinder was inscribed the same Nikon logo as adopted in Nikon I, and the back of the body was marked with the former company marking of Nippon Kogaku K.K. and the marking for 50th Anniversary of Nikon Camera.

This was the only variation model of the F5. In June 1998, the 50th Anniversary Model Nikon F5 (with a special wide strap for the anniversary model) went on sale in a limited quantity of 2,000 (3,000 in total including those on the foreign markets).

The unused example shown here and beautifully photographed by Tony Hurst comes complete in a display box with yellow satin lining, unopened special edition Nikon F5 neck strap, body cap, instruction manual (Japanese text) and outer shipping carton. The original shutter guard is still in place and would need to be removed on first use).  
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# Jumping jack flash

A new exhibition featuring **Bill Wyman's** candid images of the Rolling Stones is about to open in London. **Geoff Harris** talks to the Stones bass player about his passion for photography

**I**t's impossible to say who is, or was, the most photographed band in the world, but the Beatles and the Rolling Stones are obvious contenders. Both bands shot to fame during the golden age of photojournalism and the rise of the music press in the

1960s, and their instantly recognisable members generated some truly iconic images.

While most AP readers can reel off a mental list of great shots of these legendary bands, fewer may know that former Stones bassist Bill Wyman is also a keen photographer. Bill, who turns 80 this year, is featured in a new exhibition, titled *Around the World in 80 Years: Photographs by Bill Wyman*, at the Proud Gallery in Chelsea, an area with strong Rolling Stones connections. The exhibition features many previously unpublished photos from the mid-1960s onwards, and gives a unique glimpse into life on the road with the 'greatest rock and roll band in the world'. We caught up with Bill for a chat before the opening of the exhibition.

#### Nikon user

'My first camera was a Box Brownie camera, which I got when I was 10 years old,' Bill recalls. 'My uncle served in the 8th Army in Africa and Italy during the Second World War and got hold of a Leica. When he came back, he gave me the Brownie and it all started from there.'



Ronnie Wood and David Bowie relax after Bill Wyman's solo recording session, 3 September 1975







ALL PICTURES © 2016 BILL WYMAN ARCHIVE (BILL WYMAN/RIPPLE PRODUCTIONS LTD)



## ‘My first camera was a Box Brownie camera, which I got when I was 10 years old’

Bill first met some of the Stones members at the Wetherby Arms on Chelsea’s Kings Road, London, in December 1962 (very close to the current Proud Gallery), and joined Mick Jagger, Keith Richards, Charlie Watts and Brian Jones soon after. The rest is history, but he wasn’t taking photos of his band mates from the get-go.

‘I didn’t have any money to buy a decent camera at the beginning,’ Bill explains. ‘Then, in 1965, we went to Paris, and as I had a bit of money by then I bought a Nikkormat camera with a regular

**Above: Mick helps Keith take his boots off during rehearsals for the filming of *The Rock & Roll Circus*, 11 December 1968**

**Left: Keith Richards relaxes at the Stones New York office with the black eye Chuck Berry gave him, 30 June 1981**

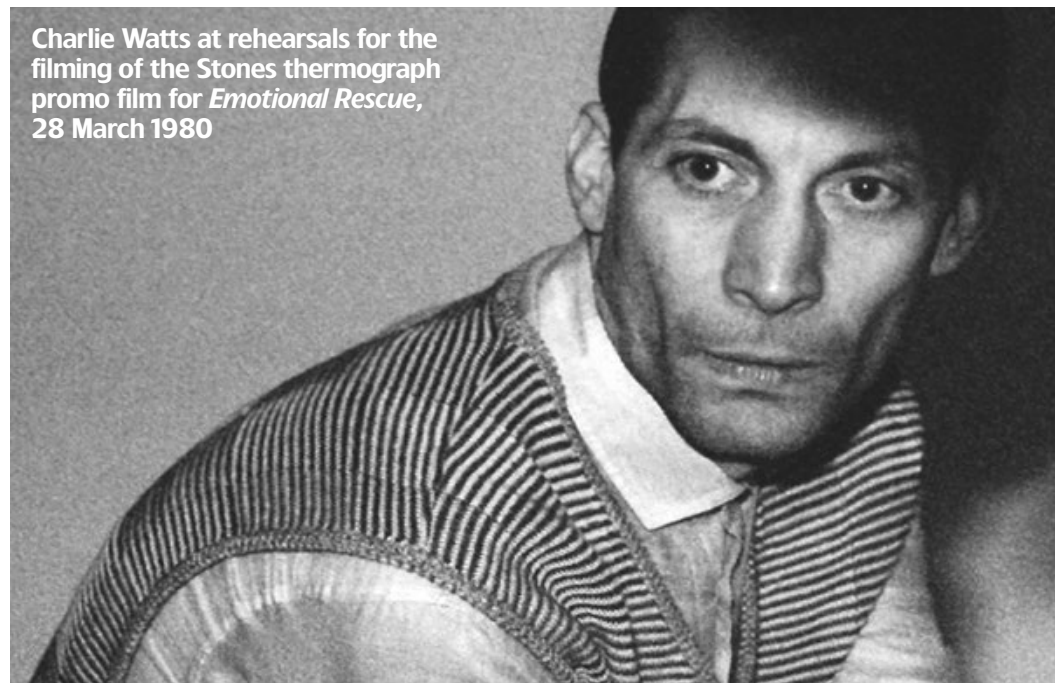
50mm lens and an extra 135mm lens. I used this camera-and-lens combo right up until I bought a digital camera. I created the band’s photographic archive with it.’

When asked if Ringo Starr was the best drummer in the world, John Lennon dryly remarked that he wasn’t even the best drummer in the Beatles. So were any other members of the Stones into photography back then?

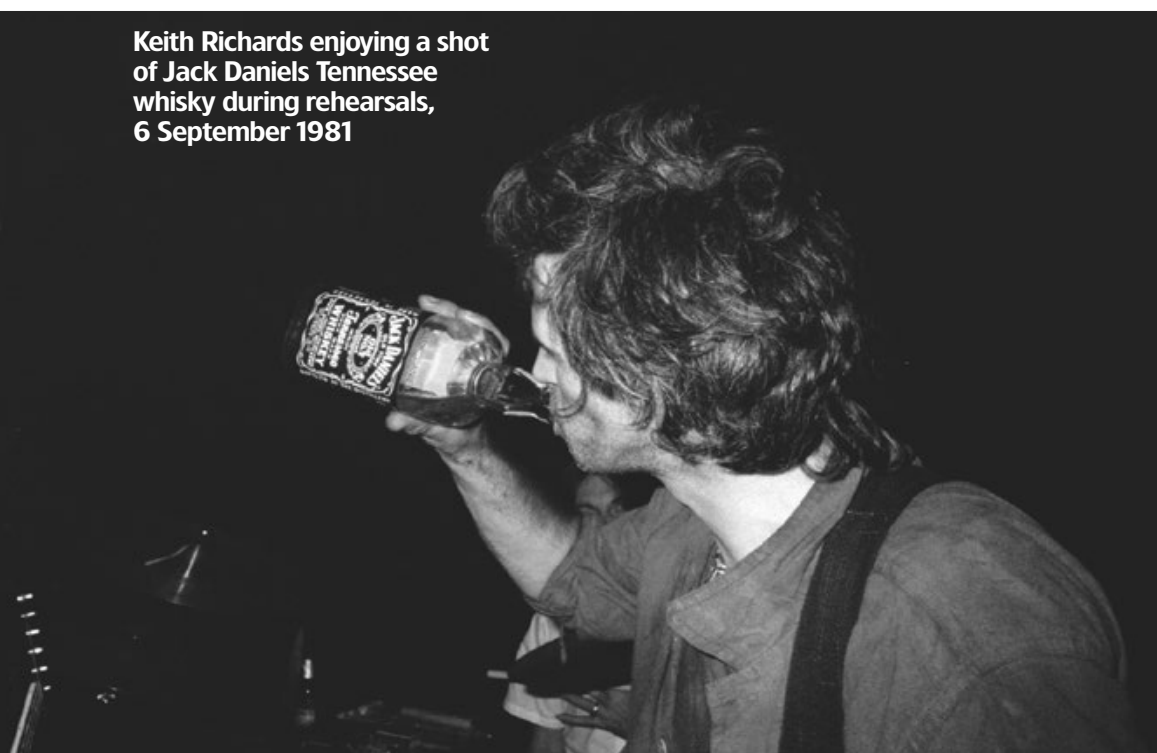
‘Not really,’ says Bill. ‘We were all given movie cameras by a Japanese company in 1964 and Keith recorded some footage, as did I. When we went to Australia in 1965 and stopped off in Hong Kong, Keith and Mick also bought cameras, but I was the one regularly taking photos. The rest of the band were fine about me shooting them. On odd occasions Mick







Charlie Watts at rehearsals for the filming of the Stones thermograph promo film for *Emotional Rescue*, 28 March 1980



Keith Richards enjoying a shot of Jack Daniels Tennessee whisky during rehearsals, 6 September 1981



Above: Brian Jones photographed in the driver's mirror on the way to Palazzo Dello Sport Stadium in Milan, Italy, 8 April 1967

## 'I'd photograph anything that caught my eye, especially when I was on the road with the Stones'

➤ would tell me to put the camera down, but nobody else bothered... Charlie was great to photograph, and Keith was never a problem. They had photographers all round them, remember, so I was just another one!

### Remembering Brian Jones

Bill is justifiably proud of his role as a photo archivist for the band, but the Stones also worked with some legendary photographers. However, despite his interest in photography, Bill didn't get involved in any famous photo shoots. 'We worked with some great photographers, such as Gered Mankowitz and Bill King in America, but my favourite was Terry O'Neill,' says Bill. We became great friends, and in fact I had dinner with Terry last week. I

was curious about how they took photos, but I never asked them questions about anything... the only question about photography I asked Terry was where could I buy a digital camera from!

So what are Bill's favourite images from the exhibition *Around the World in 80 Years*? 'There are a lot I like, but I am very fond of the images of Brian Jones,' he says. 'Brian has been gone a long time, so I treasure them, particularly the picture I got of him in a driver's mirror, taken with a long lens in the back of a limo [above right]. I'd photograph anything that caught my eye, especially when I was on the road with the Stones... hotel rooms, airports, restaurants, backstage, even during the shows if I could.'



© JACCO BARTH

The exhibition *Around the World in 80 Years: Photographs by Bill Wyman* runs from 19 October to 27 November at the Proud Gallery, 161 Kings Road, Chelsea, London SW3 5XP. Tel: 0207 349 0822. Visit [www.proudonline.co.uk](http://www.proudonline.co.uk). Open Monday-Sunday 10am-7pm. Entry is free.

### Nature lover

The Stones aside, Bill has also taken nature photographs, particularly of birds, butterflies and flowers. 'Maybe I should do a book one day,' he says. 'As well as photographing anything I found interesting, such as planes, fans or people on the street, I took pictures of other musicians and artists. People like John Lee Hooker, BB King and Buddy Guy. I also did a book with the artist Marc Chagall and got to know other artists in the south of France.' When the Stones relocated there in 1971, it was meant to be a temporary measure, but Bill ended up staying for nearly 12 years.

As Bill mentioned, he got into digital photography after taking advice from Terry O'Neill, and continues shooting to this day. 'I bought a Nikon D40 and D90,' he says. 'I like to use a D40 and a long lens for my nature shots, and I carry around the D90 with an 85mm lens all the time for general shots. I'm not particularly influenced by any other photographers – I just shoot what catches my eye, such as a kid playing with a ball or a cormorant catching an eel on the Thames. It's just about catching the moment.'





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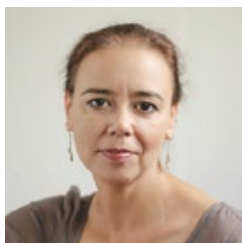
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## Jane Long

Australian photographer and digital artist Jane combines photography and photo manipulation to create slightly surreal images that straddle the line between reality and fantasy. Completely self-taught, she has worked with Photoshop since 1994, both commercially and for personal work. She has exhibited in Australia, USA, Romania and Greece.

[www.janelong.com.au](http://www.janelong.com.au)

# In a pickle

by Jane Long

Sometimes it's best to work alone and use yourself as a model, says **Jane Long**, so long as you don't mind picking chickpeas out of your hair for hours...

**T**his image, titled 'In a Pickle', is part of the 'Self-Preservation' series. As a self-portrait series it is about how physical and emotional attempts at preservation are ultimately pointless. Change is inevitable, and you are changed by the things you experience and the memories you make.

I am quite an introverted person – I can get quite flustered and end up rushing when directing others or when there is a large crew. Sometimes it's just easier to work alone and use myself as the model – although the older I get, the more post-production I need! I don't have to think about directing the model, hurting her

feelings, or keeping her too long in the bath. I just have to set up the gear and take shots in lots of poses until I've got all the material I need.

In this case, there were two key scenes: the jar in the cupboard and the shot of me in the bath. The jar in the cupboard contained mustard seeds in water and the bath shot contained chickpeas (to mimic the mustard seeds) as well as capsicum (red pepper), chilli pieces and celery leaves for herbs. Unfortunately, the chickpeas sank to the bottom of the bath, and I was left picking them out of my hair for hours afterwards despite taking several showers. ➤

## KEY IMAGES



Original image of me in the bath



Original image of the jar with mustard seeds







## STEP BY STEP



### 1 Extend the base

Starting with the jar, I matched the lighting of the bath shot with a Speedlight to the left with a reflector on the right. I shot a panorama of images on a tripod so I could extend the background on the left and right. I then elongated the glass by doing a Stamp Visible of existing layers, moving the image up and masking off the bottom.



### 2 Cleaning the body

I used a tripod leaning over the bath. I did lots of skin retouching using Portraiture. I removed the water line/reflections with the Healing brush and cloning. I also puffed out the cheeks (Liquify) and darkened the skin using colour layers set to Multiply, and increased contrast using Dodge & Burn layers and Curves.



### 3 Add more flotsam

I straightened the image and removed much of the blue cast from the bath where it reflected onto the skin. I used Selective Colour to reduce most of the cyan and blue reflections. Then I used some of the other images from the shoot to add in more celery tops and capsicum. Strategic placement was key.



### 4 DoF and masking

Once those pieces were masked, I blurred and darkened some towards the back to create depth of field, and added shadows on the body and where items overlapped before masking off the background. I kept the masking on the hair fairly loose before saving the image and importing it into the jar image.



### 5 Blending both images

I set the layer to Overlay to retain the highlights and reflections on the glass and blended the hair, celery and capsicum into the water. I stretched some of the items on the edges to create the distortion you would see when looking through a round jar. I then masked off the edges outside the jar.



### 6 Tweaking

I added a copy of the body image set to Normal and masked out all except the skin, face and foreground items. I used a Selective Colour layer to tone down the colour of the greens on the 'Normal' layer and painted a golden yellow over any areas still looking blue (Normal layer set to 30%, plus a Curves layer).



### 7 Adding detail

I then brought in a series of images of the jar with the mustard seeds suspended in the water. I added mustard seeds throughout the image, making sure to get ones from the front, back and sides of the jar for depth of field and distortion.



### 8 Shadows

Finally, I added shadows to the mustard seeds on the body and a shadow at the base of the jar. At this stage I saved the image, then flattened it and renamed the document.



### 9 Toning

For toning I used a Gradient Map (Cyan-Selenium) set to Soft Light at 50%. I ran Florabella's Retro Film action and removed the contrast layers. I used Curves to add a vignette, and added texture layers (scratched pots and old concrete) set to Soft Light at a maximum of 50%. I masked the texture off the skin areas.



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Sony A7r, 35mm ZA lens. 0.8 sec @ f/14, iso 100

# Stokksnes

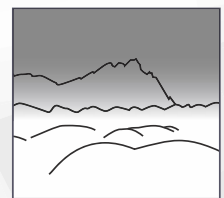
Iceland's intense terrain of volcanic rock, savage mountains, glaciers and malevolently active volcanoes are an exciting challenge to the adventurous, and an irresistible attraction for contemporary landscape photographers.

This terrain is a visual challenge too. The darkness of the volcanic geology, combined with brilliant white snow and ice in marginal lighting can make contrast management quite a headache.

In many circumstances, neutral density graduates can ride to the rescue; this photograph from Stokksnes illustrates an unorthodox application, with the 0.6 ND graduated filter (two stops) positioned lower than you might think. The sun was fading behind western cloud banks, yet the snow on the side of Vestrahorn remained bright, brighter than all but the breaks in the cloud behind the mountain. Full filter density covers the jagged profile of the mountain; the graduation zone begins at the foot of the snow and extends over the dunes in the distance. The filter is clear in front of the foreground dune grasses.

Put simply, the filter is half way down.

Even with a hard graduate, careful positioning of the filter (especially with high quality truly neutral filters) can produce a seamless, 'invisible' effect. It helps represent the scene in a way that emulates the way the brain maps it, with good tone and detail throughout.



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hard grad filter



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# Press gang

**Chris Eades**, chairman of the British Press Photographers' Association, discusses the value of press photography and an upcoming exhibition showing some of the best. He talks to **Oliver Atwell**

Press photography is such a huge part of our lives that we can almost take it for granted. Open up any newspaper, load any news website or switch on the television and you're confronted with a stream of images that assist you in navigating current affairs, celebrity news or the results of the latest big football match. But those images didn't just take themselves. Behind every image there's the blood, sweat and tears of a professional – a photographer whose sole job is to bring you the best representation of current affairs.

As part of London Photomonth, the British Press Photographers' Association (BPPA) is holding a short exhibition from 14-17 October, highlighting some of the best and most recent examples of press imagery. The show, which takes place at the Old Truman Brewery in Brick Lane, runs alongside shows from the Royal Photographic Society, the Association of Photographers and

**Above: Queen Elizabeth II peeks out from behind the curtain of Buckingham Palace, by Tim Rooke**







© ANDY RAIN

➤ Photomasters (a display of recent MA photography graduates and students). Chris Eades, a press photographer himself, is the chairman of the BPPA, and he explains how the nature of press photography has changed over the years.

### If you had to define the aim of a press photographer, how would you describe it?

I think I'd say that our aim is similar to that of an organisation like the BBC. What we try to produce is something that is both informative and entertaining. Some of it is us

attempting to bring home to people what's happening out in the world in the most effective way possible. You can write a million words about a subject, but often the most hard-hitting means of communication is in one good image. Sometimes what we produce is entertaining, such as showing who won the football at the weekend. A still image of the goal-scorer punching the air probably brings it home more than reading about it or watching on television. You don't necessarily see the action in a still image, but you certainly get the emotion.

**Above: Andy Murray beats Milos Raonic of Canada in the men's singles final of the Wimbledon Championships, 2016, by Andy Rain**

**Below: Boris Johnson is given the finger by a passing cyclist on London's first fully segregated cycle superhighway, Vauxhall Bridge, 2015, by Lee Thomas**

### How does the BPPA enter into this? What are the principal aims?

Essentially, partly what the BPPA does is try to inform people about what press photography is and what press photographers do. We feel slightly misunderstood at times. We're here to say to people that photographers have an important role. We're not the cartoon-type characters you see on the TV.

On another level, we also exist to highlight things such as image copyright, particularly in these days when photographs are just copied and pasted from the internet. There seems to be this widespread idea these days that photography is free as opposed to being the results of a paid occupation. We try to campaign on those sorts of issues to bring home to people that just because a picture's on Facebook it doesn't mean you can have it. Someone has had to spend a day or a week taking that photograph. They have a right to be reimbursed for the work. Basically, it's not OK to nick stuff.

### What do you think some of the most significant changes in press photography have been?

Well, they've been seismic. I'm actually old enough to remember going out on the road with an enlarger in a suitcase. The whole industry changed massively. Obviously, the rise of digital technology is the massive revolution. Every eight-year-old on



© LEE THOMAS



the street has the technology to take and send a photo within seconds. But the thing is, that used to be the preserve of maybe 20 or 30 people at the top of the industry and the images were usually sent off by post.

To a certain extent, the industry has been de-professionalised. There are some great and wonderful photographers still working, but if you're a press photographer it's much harder to get people to pay you to do the work, largely because the work's perceived as something anyone can do. That applies to people across photography in general. I know wedding photographers who are upset about the prevalence of mobile phones at ceremonies getting in their way. It's not quite the same for press photographers, but it does certainly devalue what we do. It changes the way we're perceived.

**This links to the rise of citizen journalism. Is this something you see as detrimental to the genre of press photography?**

I actually have two views of citizen journalism. It's got good sides and bad sides. People who happen to have been present with a camera at major events have taken some of the best press photographs in recent years. It's difficult to beat that. Back in the day, if there was a car crash or

something, you'd be going round the crowd asking if anyone had a camera and took a picture. Now those same images will be on Twitter 30 seconds later. I'm thinking particularly of news stories such as the murder of Lee Rigby, who was killed in Woolwich, London. There were some very shocking images of that taken by amateurs. Whether they should be shown in that amount of detail is an ethical question for another time, but those pictures were by far the best images of that event. The press photographers got there an hour later and were photographing police sweeping up. It's all shocking stuff, but it's strong news reportage and stuff that you won't get after the event. I'm not going to begrudge people taking good news photographs.

What does annoy me, however, is that now any time anything happens you'll see big organisations like the BBC on Twitter asking people to retweet their images of an event so they can use it on the news. Their method of compensating you for the use of the image is simply to give you a credit – no money changes hands. But this is a multi-billion-pound corporation and they're sat there with a begging bowl asking to use images for free. They're getting paid, so why not the

**Bottom: Migrants cross a river after leaving the Idomeni refugee camp on 14 March 2016 in Greece, by Matt Cardy**



Chris is a press photographer and the current chairman of the British Press Photographers' Association. As chairman, Chris is hoping to mine the wealth of experience present within the BPPA community and begin setting up seminars and workshops. For more information, visit [www.thebppa.com](http://www.thebppa.com)

**'The simple fact is, there are some photographs that can't be done by people on iPhones'**

photographers? By not paying for photography, it becomes devalued and consequently ceases to be a viable career.

Once that happens, the people who go and take the really excellent photographs through hard graft can't do that because they can't get paid any more. The simple fact is, there are some photographs that can't be done by people on iPhones. They're not going to get an image in Syria. They won't get a great image of a cricket match because that requires a really good and expensive lens. But the prevailing attitude persists that photography is a freebie.

That's a big part of the reason we wanted to do this exhibition. It was to demonstrate that photography is about so much more than getting a snap on your smartphone. Images have to be thought about, researched and worked at. People have to put themselves out to do it. We want people to see what we do and appreciate that press photography is a genuinely skilled craft.

AP



© MATT CARDY



When Harry Met...

# Mary Nightingale

Portrait photographer **Harry Borden** tells the story behind his shoot with the popular television newscaster

In July 2010, I was commissioned by *Red* magazine to photograph four high-profile women at work and at play. They were historian Bettany Hughes, chef Gizzi Erskine, media personality Sally Bercow, and news and current affairs presenter Mary Nightingale. It was a rewarding job to get, and as I would get to spend the whole day with each of them, it was much better than just turning up and having to quickly shoot a portrait.

Mary Nightingale had, at that time, been working as an ITN newscaster for 10 years and had presented other

programmes including *Wish You Were Here...?*. My brief was to get a range of shots including 'a relaxing at home shot, doing some gardening' and later her taking part in an ITN editorial meeting.

I arrived at Mary's home in West London in the morning. I could immediately see she was a very genuine and kind person, as well as being very photogenic. For some reason I was in a bit of a rush that day and hadn't had any breakfast, but she was fine with me tucking into a bowl of cereal in her kitchen. Then other people involved in the shoot started arriving, including

the hair and make-up people, and *Red's* picture editor.

The magazine's plans for the shoot had sounded straightforward, but as is often the case, things didn't run as smoothly as anticipated.

## In the studio

I started by photographing Mary in her garden, and although she was willing to pose, it was clear she wasn't someone who spends hours gardening. Also, the garden itself, which was behind her terraced house, was quite small and all the light was coming from above. That made it tricky to make a nice

portrait, even with my assistant holding a reflector below. I ended up doing lots of shots of her looking up towards the light, to get a more flattering perspective.

The second part of the shoot took place at the ITN building in London's Gray's Inn Road. We started in the television studio, which had a green-screen background and all the associated behind-the-scenes electronic equipment and cables. I liked the idea of showing the messy reality of a TV studio that seems so polished when we see it on TV, but also creating some sense of order out of that visual chaos.

Then, when we started shooting with Mary in front of a television camera and a monitor behind, it gave me an idea for a shot that would include all those elements. There are certain other photographers' pictures that are lodged in my memory



Mary at her desk in the newsroom checking out the day's newspapers

ALL PICTURES © HARRY BORDEN



Harry's frame-within-a-frame image of Mary Nightingale as she prepares to go on air



## 'I asked a technician to put the studio lights on Mary – a hard light directly on her, and a hair light'

bank and which, sometimes, subconsciously reference in my own work.

A picture I love was one taken by Brian Griffin of George Cooper, then the managing director of Thames Television. He's standing on a TV studio balcony with his back to the camera, but he's also being filmed by a TV camera and his face is shown in profile on a screen in the foreground. I like the frame-within-a-frame idea – being able to see someone simultaneously from two different angles in the same picture.

When I saw the monitor I decided to incorporate that idea into my portrait of Mary. Once she was in position

against the green screen, I asked the cameraman to zoom in on her eyes, which made it a strange Orwellian kind of picture. I tried various combinations of studio equipment in the frame, but I liked the main image on this page the most.

The faint 'X' directly above her head marks the place where she had to stand to read the news. I intentionally left it in because those things show how locked down things are in a television studio.

### Office space

I shot everything on the day using my Canon EOS 5D Mark II with a 50mm lens. I took some pictures in the studio with flash, while for others I

asked a technician to put the studio lights on Mary – a hard light directly on her, and a hair light.

For the final part of the shoot I was supposed to take pictures during an ITN editorial meeting, but I wasn't allowed in. So instead, I photographed Mary at her desk in the newsroom, looking at screens or reading newspapers.

It's tough to get a strong picture in an office, and in this case the light was poor and there was no room to set up any flash. However, it was just starting to dawn on me that I could get away with using high ISOs with the new digital SLRs, so I shot them with the available light and the 50mm lens wide open. I moved around and photographed her from different angles, and was pleasantly surprised by the results.

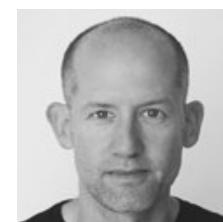
By the time I was taking

these final pictures it was past 3pm and Mary was due to present the news at 6pm. It's stressful gearing up for a news programme, so that's where the shoot ended. Throughout the day Mary was very patient, and from the terrific little portfolio of people *Red* asked me to photograph, the 'green-screen image' was the most memorable shot.

**As told to David Clark**

AP

## Harry Borden



Harry is one of the UK's finest portrait photographers and his work has been widely published. He has

won prizes at the World Press Photo awards (1997 and 1999) and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds over 100 of his images.



# Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

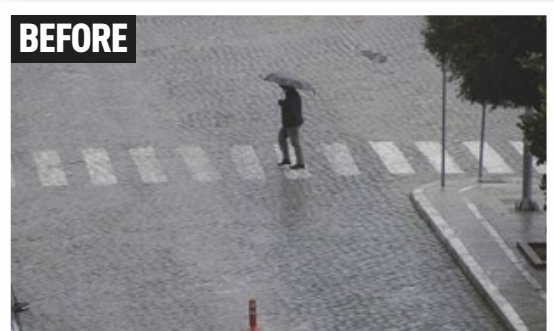
## How to add some gritty contrast

IN THIS week's article we feature two street photographs where, I ought to point out, I have very closely followed the image-processing treatments that were applied to the originals. This first photograph was captured by George Digalakis. It has been transformed into the high-contrast black & white version shown below. Adding more contrast to it and selectively lightening and darkening the image has helped to strengthen the

composition. I like the way in which this particular treatment made the image appear more graphic, and how the zebra crossing also stands out more strongly.

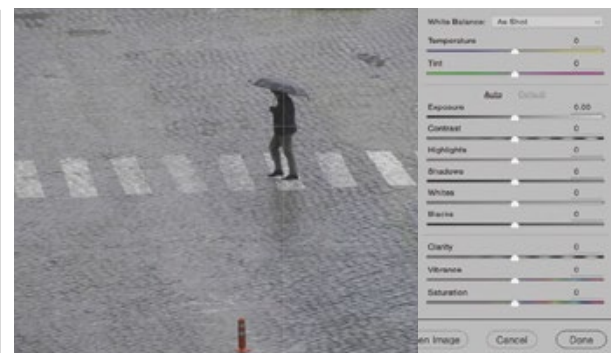
### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



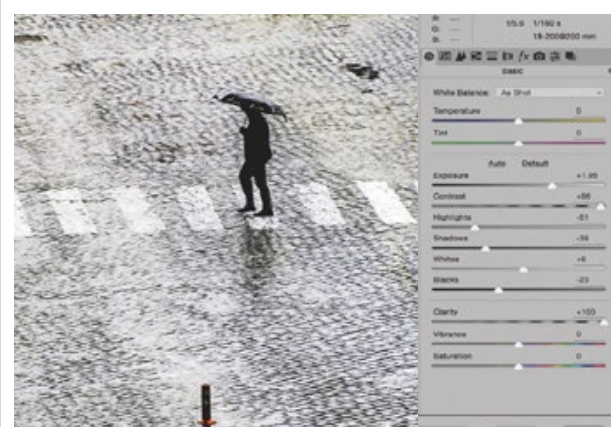
### Analysing the composition

Both the photographs this week work because they are well composed, and if you analyse them more closely you can see why. For example, here I have shown the final version of George Digalakis's image and added some colour overlays to show how the zebra crossing fits within the middle section of the dividing third lines and the man with the umbrella falls along the right-hand dividing third. The other key elements are the manhole cover (top left), dark puddle (top right) and bollard (bottom centre). These elements form a triangle that encompasses the main subject. This is why it was a good idea to keep the bollard in the frame, because it provides an important anchor point for the composition.



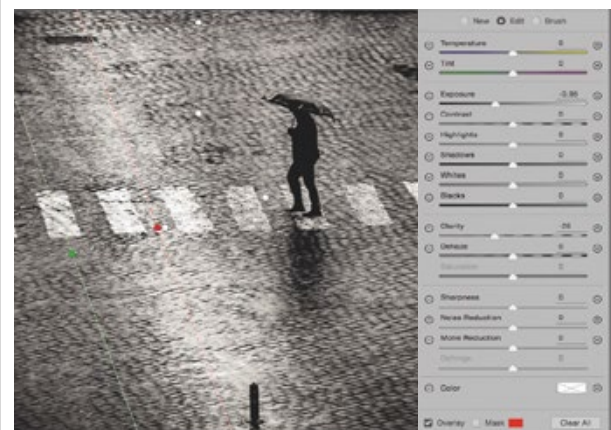
### 1 Crop the image

In this first step I cropped the photograph to remove the distracting elements, such as the car on the left and the kerb and trees on the right. I also used the Spot Removal tool to retouch out the kerb edge and a second bollard at the bottom of the frame.



### 2 Add heavy contrast

In this step I pumped up the contrast to make the man carrying the umbrella appear silhouetted. I also added contrast to the wet cobblestones. Here, I set the Contrast slider to +96 and set the Clarity to +100. I also went to the Effects panel and set the Dehaze slider to +67.



### 3 Localised adjustments

Having lightened the image and inserted more contrast, I darkened it with a succession of Graduated Filter adjustments. I mainly added a Graduated Filter from the left and right that included a negative Clarity adjustment (in order to counter the global positive Clarity adjustment) and darkened the Exposure. Finally, I converted the photograph to black & white.



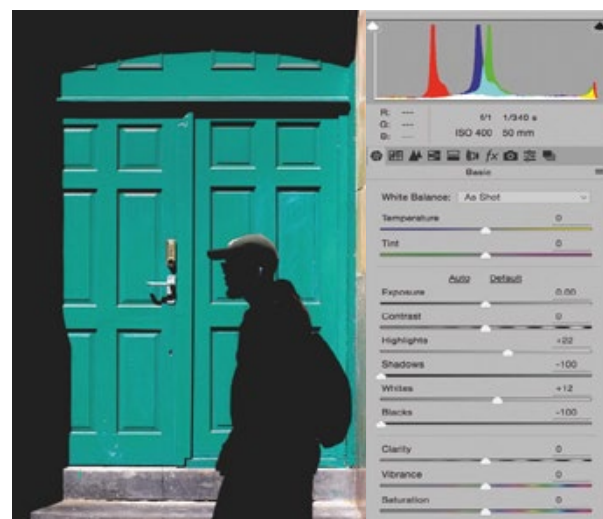
# How to process a silhouette

THERE is never a bad time to take street photographs. Even in the bright midday sun you can make good use of the harsh light and shadows. In this particular example, John Barton photographed a man walking in front of a brightly coloured door. The logical

approach here was to emphasise the silhouette by darkening the shadow detail and simplifying the composition. Interestingly, a white earphone and cable are just visible, which could be seen as a subtle reference to the first generation of Apple iPod adverts.

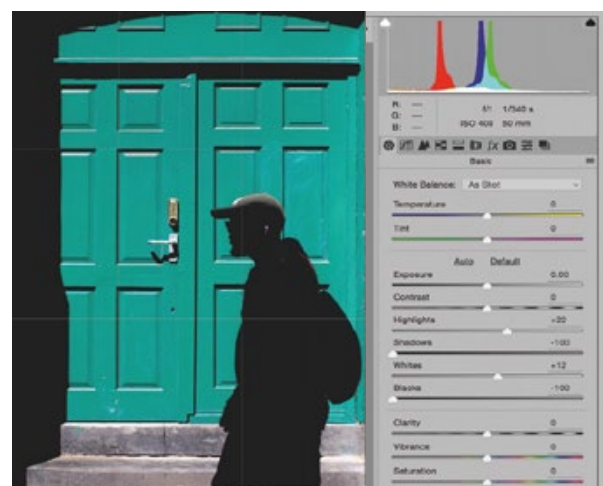


**Martin Evening** is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit [www.martinevening.com](http://www.martinevening.com)



## 1 Darken the shadows

The Basic panel settings shown here were used to darken the Shadows and make the subject appear more in silhouette. You will notice that both the Shadows and Blacks sliders were set to -100. This ensured the shadow detail was hard clipped to black.



## 2 Stretch and crop the photograph

In this step I first selected the Transform tool and applied a negative Aspect adjustment to stretch the photograph laterally. Having done this, I selected the Crop tool and cropped the photograph to remove the light brick walls on either side of the frame.



## 3 Apply HSL adjustments

Finally, I went to the HSL panel. In the Luminosity section I lightened the Aquas and Blues to lighten the door colour. I then went to the Saturation section. With the Target Adjustment Tool selected, I clicked and dragged on the steps and dragged to the left to desaturate.



# Digital Splash 16



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A8	A7
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A6	A5
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A3-4
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# At Exhibition Centre Liverpool, L3 4BX 15 & 16 October 2016



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Digital Splash 16 is £5 entry per person on the day, but it's FREE if you register before 7 October. Registering also nets you a unique discount code for 25% off seminars and workshops, so don't miss out!

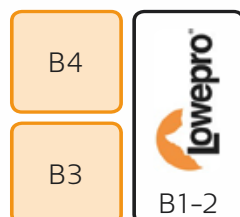
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	X-Rite	<b>B14</b>	Datacolor	<b>D14-D15</b>	Celestron
<b>A2</b>	Phottix	<b>C1</b>	Nikon	<b>D16</b>	Carl Zeiss
<b>A3-A4</b>	Benro	<b>C2</b>	Epson	<b>D17</b>	Amateur Photographer
	MeFOTO	<b>D1-D4</b>	Manfrotto	<b>&amp; D20</b>	What Digital Camera
	Tamrac		Lastolite	<b>D18</b>	Bowens
<b>A5</b>	SWPP		Gitzo	<b>D19</b>	Ricoh/Pentax
<b>A6</b>	Paper		Bushnell	<b>D21</b>	Fotospeed
	Spectrum	<b>D5</b>	Hasselblad	<b>D22</b>	Black Rapid
<b>A7-A8</b>	Camera Throne	<b>D6</b>	Permajet		Eddycam
<b>B1-B2</b>	Lowepro	<b>D7-D8</b>	Fujifilm	<b>E1</b>	Just Ltd
	Formatt Hitech	<b>D9</b>	Tamron		B-Grip
<b>B3</b>	Think Tank Photo		Samyang		Matin
	MindShift Gear		Op/Tech USA	<b>E2</b>	Ansmann
<b>B4</b>	We Buy Any Camera		Hoya	<b>E3-E4</b>	Canon
<b>B5-B6</b>	Click Props		CamRanger		Print Station
<b>B7-B8</b>	Panasonic		Cokin	<b>E5</b>	The Guild of Photographers
<b>B9</b>	Sony		Vox 360fly	<b>E6</b>	Minox
<b>B10</b>	Olympus	<b>D10</b>	Canon	<b>E7</b>	GoPro
<b>B11</b>	NanGuang	<b>D11</b>	Future Publishing	<b>E8</b>	PAGB
	Kenro	<b>D12</b>	RSPB Optics		
	Nissin		Viking Optics		
<b>B12</b>	Olympus		Hikinson		

**Visit the show** Digital Splash Photography Show will be held on 15 & 16 October 2016 at Exhibition Centre Liverpool, King's Dock, Liverpool Waterfront, Merseyside, L3 4BX.  
**Opening times:** 10–6pm daily. To register for entry tickets and find out more about the show, visit [www.digitalsplash.tv](http://www.digitalsplash.tv). Tel: **01772 252188**.



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# Photokina 2016 special

**Andy Westlake, Michael Topham** and **Geoff Harris** round up the best of the new photographic kit on show at the **2016 Photokina** trade fair

Every two years, the photographic industry gets together in Cologne, Germany, for the Photokina trade fair. It's an opportunity for manufacturers to show off their latest and greatest products and technologies, but not just cameras and lenses as there are all kinds of accessories too.

Canon chose to pre-announce its main products before the show. We've already previewed the 30-million-pixel EOS 5D Mark IV and the enthusiast-friendly mirrorless EOS M5 in previous issues (AP 3 September and 24 September respectively), so we won't be repeating details of these here.

The firm also introduced four new lenses, updating two of its professional workhorses to produce the EF 16-35mm f/2.8L III USM and the EF 24-105mm f/4L IS II USM. Meanwhile, the EF 70-300mm f/4.5-5.6 IS II USM is an upgrade for the company's popular mid-range telezoom with an LCD display and dramatically improved autofocus. Finally, the EF-M 18-150mm f/3.5-6.3 IS STM is a compact superzoom for the EOS M range.

In contrast, Nikon chose not to release any new stills cameras at all. Instead, it confirmed that the KeyMission 360 action camera it first showed in January will finally go on sale, joined by a couple of new models – the slim, wearable KeyMission 80 and the GoPro-esque KeyMission 170. Likewise, Ricoh showed off its Pentax K-1 and K-70 DSLRs launched earlier this year.

Over the next nine pages we'll be

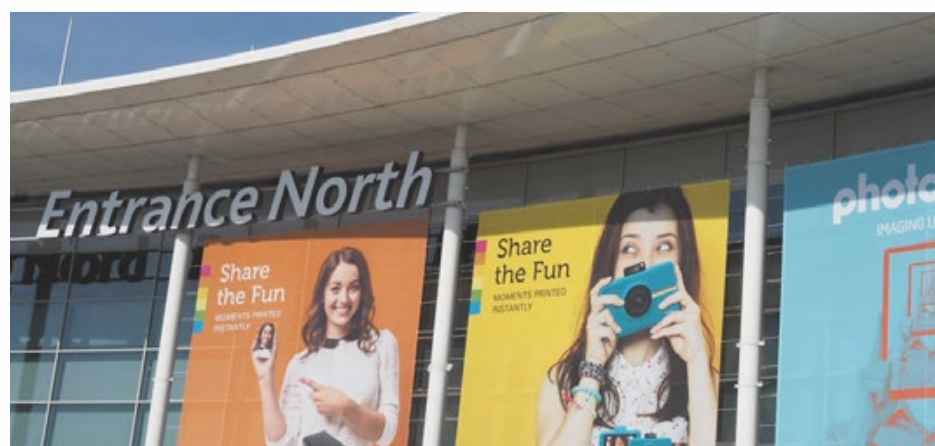
covering the major cameras and lenses announced at Photokina, along with our pick of accessories. The star of the show was undoubtedly the Fujifilm GFX medium-format mirrorless system, which draws on the elements that have made the X system so popular but adds some clever new ideas of its own.

Olympus and Panasonic both announced the development of new Micro Four Thirds flagships, but while the Olympus OM-D E-M1 Mark II arrived almost fully formed, Panasonic revealed just a few key details about its Lumix DMC-GH5. Sony has provided cheer for A-mount users with the impressive Alpha 99 II.

## Updated lenses

On the lens front, both Sigma and Tamron have updated some of their most popular optics. Samyang consolidated its growing reputation with two new high-end lenses, while relative newcomers Laowa and Irix showed some really interesting products. One discernible theme of the show was more third-party lens makers pushing to cater for users of the popular Sony Alpha 7 series – for example, we got our hands on Voigtlander's latest E-mount manual-focus primes.

Also grabbing the headlines was SanDisk's improbably capacious 1TB SD card (see page 4), which should cater for the most trigger-happy of action shooters. But everywhere we looked, be it flash, tripods or clothing, we found interesting new kit. Read on to find out all about it.





# Fujifilm enters medium-format market

The spotlight was well and truly on **Fujifilm** at the **Photokina** show and the company didn't disappoint, with a development announcement of an all-new camera system.

**Michael Topham** reports

## At a glance

Price TBC (estimated at 'well under \$10,000')

- 51.4-million-pixel, G-format CMOS sensor
- Same tilting screen mechanism as X-T2
- Weather sealed
- Twin SD card slots



### Removable viewfinder

The viewfinder slips off easily. Fujifilm will include the removable viewfinder as part of the boxed contents with the camera.

### Tilting screen

The GFX 50S inherits the tilting-screen mechanism from the X-T2. It can be tilted horizontally as well as vertically.

### Design

The GFX 50S shares similarities to Fujifilm's X-series mirrorless cameras in terms of its appearance, build quality and layout of buttons and dials.



### Multi-aspect sensor

The camera's 51.4MP sensor is designed to shoot in one of six aspect ratios, comprising 4:3, 3:2, 1:1, 4:5, 6:7 and 6:17.

### Lenses

Fujifilm will launch three G-mount lenses for the system in early 2017. These will be followed by another three lenses towards the middle to end of 2017.

Would they or wouldn't they? These were the questions members of the photographic press were muttering to themselves moments before the big reveal at Fujifilm's press conference at this year's Photokina trade show. Rumours of Fujifilm forgoing full frame and entering the medium-format market have been rife for months, and we waited with baited breath as the manufacturer quoted US photojournalist W Eugene Smith with: 'The world just does not fit conveniently into the format of a 35mm camera', before unveiling the Fujifilm GFX 50S.

Not to be confused with the current X-series models, the GFX 50S will be the first camera in an all-new medium-format mirrorless system that Fujifilm is calling its GFX series. As Fujifilm then went

on to explain, the X series covers a wide range of subjects and is suited to a large majority of users, but for higher performance and the professional field, particularly high-end commercial work, medium format is required and there's demand for a new system.

At the heart of the GFX 50S, just behind its newly designed 'G mount', which we'll touch on shortly, lies a 51.4-million-pixel CMOS sensor with an effective 8,256x6,192-pixel resolution in the 4:3 aspect ratio. This G-format sensor is around 1.7x larger in area than a 35mm full-frame sensor, and is different to the X-Trans sensors we're used to seeing in Fujifilm's X-series models in that it is a Bayer-pattern filter array that uses specially shaped micro lenses and is created using an optimised silicon process. Four times the size of the sensors used in Fujifilm's APS-C X-series





We were told by Fujifilm that the screen on the top-plate consumes hardly any battery power

## ‘The lens mount has an extremely short flange distance of just 26.7mm’

cameras, we’re told the sensor is designed and customised by the company’s engineers, but is not manufactured by Fujifilm.

Teaming up with the multi-aspect G-format sensor, which allows users to shoot in various aspect ratios that include 4:3 (default), 3:2, 1:1, 4:5, 6:7 and 6:17, is Fujifilm’s latest X Processor Pro – the same as that found in the X-Pro2 and X-T2. This promises to deliver natural tone reproduction and vibrant colour.

To prevent mirror shock and to ensure the form factor of the camera is kept as small as physically possible, the GFX 50S features a mirrorless design with the world’s first medium-format focal-plane shutter that will allow users to shoot as fast as 1/4,000sec. The benefit of having no leaf shutter has allowed the company’s lens designers to create optics that are more compact. Those worried that leaf-shutter lenses might not be able to be used with the GFX 50S can rest assured knowing they will be compatible, and

without a mirror the lens mount has an extremely short flange distance of just 26.7mm.

During the development announcement, Fujifilm revealed it is currently working on six lenses to support the G mount, three of which are expected to be available when the camera is brought to market in early 2017. These will include the GF 63mm f/2.8 R WR, GF 120mm f/4 R LM OIS WR macro and a zoom lens in the form of the GF 32–64mm f/4 R LM WR. Three more lenses will follow later, with the GF 110mm f/2 R LM WR and GF 23mm f/4 R LM WR expected around the middle of 2017 and the GF 45mm f/2.8 R WR arriving towards the end of next year. The good news is that these optics are going to be developed so they can be used with sensors exceeding 100 million pixels, safeguarding the system for the future models in the GFX series.

### Design and handling

Although the camera is not yet fully finished, and there are areas

that are still being worked on, there were a number of working samples at Photokina that gave us a good impression of what we can expect in early 2017. As you’d assume for a high-end model that’s not only out to target studio photographers, but also those who desire medium-format quality when shooting in the great outdoors, the GFX 50S features a solid magnesium-alloy body that’s weather and dust resistant. It inherits X-series DNA, with a build quality and finish that strike a clear resemblance with other Fujifilm mirrorless models.

There’s a tilting LCD screen at the rear, which features the same superb articulation mechanism as the X-T2, allowing you to pull it out and tilt it in both landscape and portrait orientation. Then there’s the viewfinder, which has a neat removable design. This will be part of the boxed contents, and studio photographers will also have the opportunity to buy an additional viewfinder that tilts and swivels by 90°.

Buttons and dials will be familiar to Fujifilm users, with two large dials controlling shutter speed and ISO on the top-plate. It’s great to see Fujifilm finally adding a ‘C’ setting to the ISO dial that allows users to override the dial and control the sensitivity quickly using the rear scroll dial that located just above the AF point toggle selector – another control inherited from the X-Pro2 and X-T2.

There’s a low-power screen on the top-plate for referring to key exposure settings, along with twin SD card slots at the side. Hopefully, between now and when the camera is officially released, we’ll see Fujifilm add a threaded shutter button, allowing a screw-in-style cable release to be attached.

## First impressions



THE FIRST thing you notice when you get the GFX 50S in your hands is its relatively compact size. Medium-format cameras are typically associated with being big, heavy beasts to carry around, but the GFX 50S successfully bucks this trend. It’s not actually that much larger than a full-frame camera, and although it did feel marginally heavier than our Canon EOS 5D Mark IV, the ergonomics of its deep grip make it very secure and comfortable to hold. Users certainly won’t have second thoughts about using it away from the studio, and its robust qualities suggest it will perform just as well out in the field.

The optional vertical grip duplicates the controls to make portrait-orientation shooting feel much the same as shooting in landscape, but naturally this does come at the expense of extra bulk and added weight. The deep thumb rest at the rear with the quick menu button offset to the side has been well thought through. Raising the soft circular eyepiece to my eye revealed that the electronic viewfinder displays a clear, sharp image that, from first impressions at least, feels as if it’s on par with the X-T2’s in terms of resolution and response.

Having just reviewed the X-T2, the GFX 50S feels rather like an X-series camera on steroids, and if the huge prints on Fujifilm’s stand displaying what the sensor is capable of producing are anything to go by, we’re in for something truly special when the GFX 50S arrives next year. As for the price, Fujifilm didn’t budge on its earlier remark at the press conference, stating that the GFX 50S with the 63mm lens will cost well under \$10,000. We hope to have a clearer indication early next year.



The Bayer-pattern sensor doesn’t feature an anti-aliasing filter







# Panasonic

Panasonic debuted three impressive-looking models: the **G80** CSC, the **LX15** enthusiast compact and the **FZ2000** bridge camera



**LX15: A pocketable zoom compact camera for enthusiast photographers**

## Lumix DMC-LX15

With the LX15, Panasonic has made a compact camera for serious photographers. It employs the familiar 20MP 1in sensor, but includes a 24–72mm equivalent zoom with a super-fast f/1.4 aperture at wideangle, dropping to f/2.8 at telephoto. A 5-axis hybrid IS combines optical and electronic stabilisation to keep stills and video sharp.

Panasonic has included an impressive degree of external control, with a dedicated aperture ring, a round-lens electronic dial and a top-plate control dial. Viewing uses a tilting touchscreen, which can be used to set the focus point and change camera settings, but there's no option to add an electronic viewfinder. Thanks to its aluminium body shell the LX15 feels good in your hand, and looks like it could be an excellent compact system camera for DSLR owners.

### At a glance

- £599.99
- 20-million-pixel 1in sensor
- 24–72mm f/1.4–2.8 lens
- Tilting touchscreen

## Lumix DMC-G80

The G80 has the distinction of being Panasonic's first DSLR-style CSC to feature in-body image stabilisation, which works in concert with optically stabilised lenses. It uses a 16MP sensor and is capable of 4K video recording at 30fps. Externally similar to last year's G7, it's a rather higher-end model, with a more substantial weather-resistant body.

Notable features include a large 2.36-million-dot OLED viewfinder and a fully articulated touchscreen. It also uses a very quiet shutter unit borrowed from the GX80, with an electronic first curtain option to minimise vibration. A new economy mode promises a battery life of 900 shots per charge. As usual for Panasonic, 4K video recording is on board. We've been using one for a while and it's an impressive piece of kit.

### At a glance

- £699 body only, £799 with 12–60mm lens
- 16-million-pixel Four Thirds sensor
- 5-axis in-body image stabilisation
- Dust and splashproof construction

**G80: A DSLR-style Micro Four Thirds camera for enthusiast photographers**



## Lumix DMC-FZ2000

Panasonic's third new camera, the FZ2000, is a high-end, long-zoom bridge camera. It's designed as a genuine video/stills hybrid, with an extremely strong feature set for both. Sporting a 24–480mm equivalent f/2.8–4.5 zoom lens, it has a large detailed 2.36-million-dot electronic viewfinder and fully articulated touchscreen. With a maximum ISO of 12,800, it can shoot at 12fps with focus fixed or 7fps with AF, with a 30-frame raw buffer.

Most impressively, the FZ2000 can shoot

Panasonic's Lumix GH5 promises to be the first CSC capable of recording 4K video at 60 frames per second



## Upcoming GH5 and Leica zooms revealed

Panasonic's other big announcement was the development of a new stills/video flagship, the Lumix DMC-GH5, which is due to appear in the first half of next year. A design mock-up was on display, but with just a few key details. It will feature 4K video recording at 60 frames per second and 4:2:2 10-bit colour to the internal SD card, plus a 6K Photo mode for high-speed shooting of 18MP stills. The existing 4K Photo mode will be extended to allow 8MP stills to be extracted from 60fps bursts.



4K video with no limit to the recording time. It takes the entire video feature set from the acclaimed GH4, but adds in some twists of its own. It has not just one, but three built-in neutral density filters controlled by a switch on the lens, a slow-zoom mode, and can output clean footage to an external recorder over HDMI. Overall, the FZ2000 looks like it should be a very accomplished all-rounder and a capable alternative to a DSLR.



**FZ2000: A premium bridge camera with an exceptional video specification**

### At a glance

- £1,099 body only
- 20-million-pixel 1in CMOS
- 24-480mm equivalent f/2.8-4.5 lens
- Unlimited duration 4K video recording



Equally interesting was the news that the firm intends to make a set of Leica-branded f/2.8-4 zooms. An 8-18mm will be the first premium Micro Four Thirds wideangle zoom to feature a filter thread, and this will be joined by a 12-60mm standard zoom and a 50-200mm telezoom. All were on display as mock-ups, looking handily compact. We hope to see top-notch optics and weather-resistant construction.

### At a glance

- 4K video and 4K Photo at 60fps
- 6K Photo mode for 18MP stills

# Sony

## The high-speed **Alpha 99 II** SLT includes 42.4 MP and 4K video



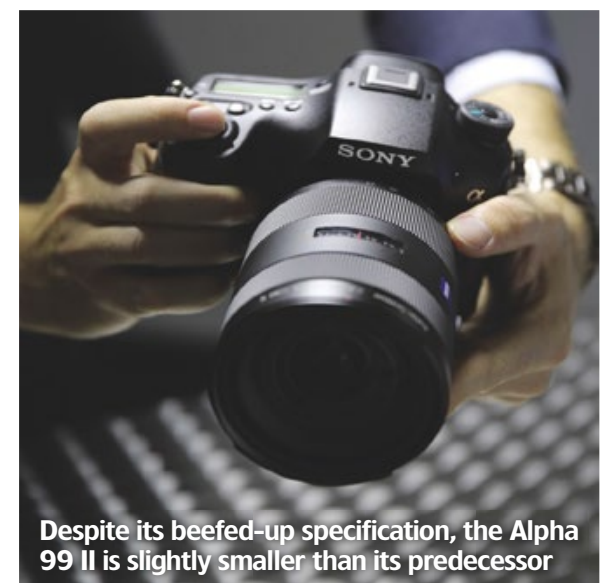
Like Sony's other SLT models, the Alpha 99 II looks like a DSLR but uses an electronic viewfinder

SONY used the Photokina show as the launchpad for the Alpha 99 II – a release that coincides with the 10th anniversary of the Alpha series. This new flagship A-mount SLT (single-lens translucent) model features a back-illuminated full-frame 42.4-million-pixel Exmor R CMOS sensor that we're told is basically the same as the sensor used within the Sony Alpha 7R II, with some minor electronic alterations. The sensor has no optical low-pass filter and features an ISO range of 100-25,600 that's expandable to ISO 50-102,400.

The appeal of the Alpha 99 II is its continuous shooting speed, and it's likely to attract interest from enthusiasts and pros who like to shoot action, wildlife or sport. It can produce full-resolution images at up to 12fps with AF tracking, or 8fps with minimal EVF blackout and live view between frames. The new model backs up these impressive speed credentials with 79 phase-detection AF points, plus 399 contrast-detect points as part of a hybrid AF system that can focus down to -4EV in low light.

The Alpha 99 II also inherits 5-axis image stabilisation from Sony's Alpha 7-series of cameras, providing a 4.5EV shutter-speed advantage when it's deployed. Other features include the ability to record 4K video at 100Mbps with full sensor read-out and no pixel binning. Although the Alpha 99 II looks much the same as its predecessor, it's actually 8% smaller and preserves a rugged

magnesium-alloy body. The LCD at the rear can tilt in 3 axes, it has a large XGA OLED viewfinder with a magnification of 0.78x, and its newly redesigned shutter is claimed to have a lifespan of 300,000 exposures. Due out in November, the body-only price of the Alpha 99 II will be around £3,000.



Despite its beefed-up specification, the Alpha 99 II is slightly smaller than its predecessor

### At a glance

- Price around £3,000
- 42.4-million-pixel Exmor R CMOS sensor
- 12fps with AF tracking
- 4K video at 100Mbps
- 79-point hybrid AF system





Olympus showed off its OM-D and Pen ranges at Photokina

# Olympus

Olympus revealed a blisteringly fast new flagship model, the **OM-D E-M1 Mark II**, three new lenses and an entry-level Pen model at Photokina



The E-M1 Mark II with the 12-40mm f/2.8 lens

## Olympus OM-D E-M1 Mark II

Olympus's latest top-end mirrorless camera is designed for speed. It's capable of shooting at 18 frames per second with autofocus, or a remarkable 60 frames per second with focus fixed, in 20-million-pixel full-resolution raw using an electronic shutter. Focusing uses a 121-point hybrid AF system that includes on-chip phase-detection elements covering most of the frame.

Inside the camera is an updated 5-axis stabilisation system that promises up to 5.5 stops benefit, or 6.5 stops when used with one of Olympus's optically stabilised lenses. Physical changes include a fully articulated LCD screen and a larger, faster-charging battery. The camera should be available before the end of this year, with pricing to be confirmed. From our brief time with the camera, it certainly looks very impressive.

### At a glance

- 20-million-pixel Four Thirds sensor
- Up to 60fps shooting
- 121-point hybrid AF

## Three M.Zuiko Digital lenses

Olympus also unveiled three new Micro Four Thirds lenses. Top billing goes to the 25mm f/1.2 Pro ultra-fast normal prime, which Olympus says should give the best image quality of any of its lenses, not just in terms of sharpness but also bokeh. It will cost £1,099.99 and go on sale this month for £1,099.99. It's joined by the M.Zuiko Digital 12-100mm f/4 IS Pro, the world's first constant maximum aperture 8x superzoom, and only the firm's second lens with optical stabilisation. Used with the E-M1 Mark II, the M.Zuiko Digital 12-100mm f/4 IS Pro promises fully 6.5 stops of stabilisation. It is due out in November, priced £1,099. Like the 25mm

## Olympus Pen E-PL8

The final addition to Olympus's line-up is the Pen E-PL8. It's broadly the same as the current Pen E-PL7, but with a distinctly retro external design that aims to appeal to fashion-conscious young women. However, there's some real substance behind the style, with a 16-million-pixel Four Thirds sensor and 3-axis in-body IS system. The E-PL8 also has a tilting LCD screen that can face forwards underneath the camera. It will cost £399 body only or £499 with a 14-42mm EZ lens.



The stylish E-PL8 will come in three colours - brown, white or black

### At a glance

- 16-million-pixel Four Thirds sensor
- 3-axis image stabilisation
- Tilting LCD



Additions to Olympus's lens line-up include a 12-100mm f/4 (top) and 30mm f/3.5 Macro

### At a glance

- M.Zuiko Digital ED 25mm f/1.2 Pro
- M.Zuiko Digital ED 12-100mm f/4 IS Pro
- M.Zuiko Digital ED 30mm f/3.5 Macro

f/1.2, it features dust and splashproof construction. The third new optic is an inexpensive 30mm f/3.5 macro (£249.99), which gives greater-than-usual 1.25x magnification and is available immediately.

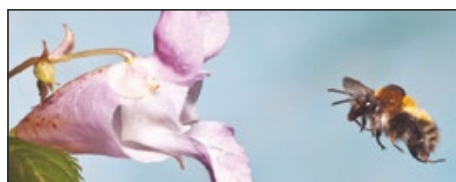


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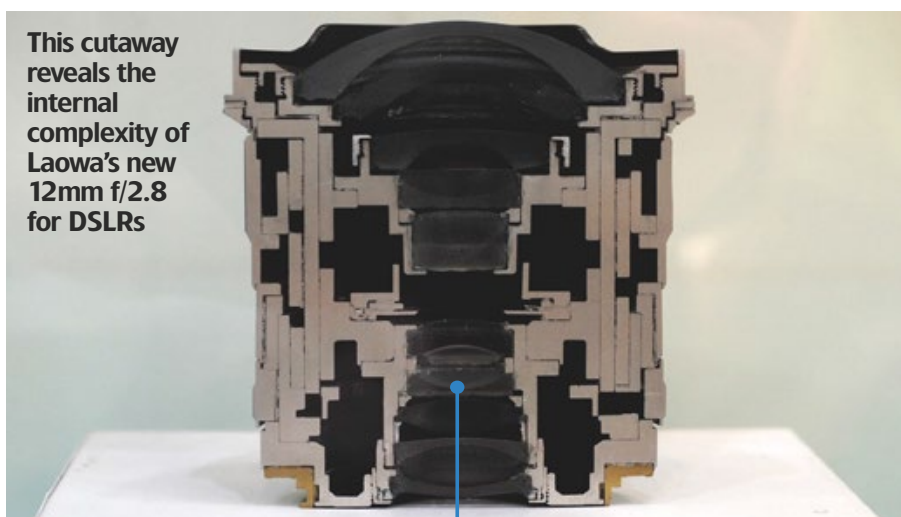
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# Lenses

The established players are still going strong, but they have been joined by some very ambitious newcomers



This cutaway reveals the internal complexity of Laowa's new 12mm f/2.8 for DSLRs

## Irix

Irix 15mm f/2.4 Blackstone

Irix 15mm f/2.4 Firefly

Irix 11mm f/4 Blackstone

Irix 11mm f/4 Firefly

Irix is a young Swiss company that is making manual-focus lenses for full-frame DSLRs. Its first product, the 15mm f/2.4, is now shipping in two different versions – the weather-resistant Blackstone and the cheaper, lighter Firefly, for £360 and £525, respectively.

We also got our hands on an early example of the company's second lens, the 11mm f/4, which will be the widest full-frame rectilinear prime on the market. A mock-up of a 45mm f/1.4 fast normal prime was also on display under glass. Prices for the 11mm versions have yet to be announced.



This is the Firefly version of the Irix 15mm f/2.4

## Laowa

Laowa 12mm f/2.8 Zero-D

Laowa 15mm f/2 FE Zero-D

Laowa 7.5mm f/2 UWA

Chinese company Venus Optics has made a point of producing some unusual lenses under its Laowa brand. Photokina saw a first public outing for its 12mm f/2.8 Zero-D wideangle for full-frame DSLRs, which will be available in Canon, Nikon, Pentax, Sony A and Sony E mounts. The firm also revealed a brand-new 15mm f/2 FE Zero-D, billed as the widest f/2 lens for Sony Alpha 7 users. Also on show was an early example of the tiny 7.5mm f/2 UWA wideangle for Micro Four Thirds, which includes a 49mm filter thread. Both are due to go on sale at the start of 2017.



Samyang was showing its new Premium lenses inside a glass case

## Samyang

Samyang Premium MF 85mm f/1.2

Samyang Premium MF 14mm f/2.4

Samyang AF 14mm f/2.8 FE

Samyang AF 50mm f/1.4 FE

Samyang has gone from strength to strength over the past couple of years, and indicated its growing ambition by showing two new high-end ultra-fast primes for full-frame DSLRs. The Premium MF 85mm f/1.2 and Premium MF 14mm f/2.4 are both manual-focus lenses designed to provide sufficient resolving power for 50-million-pixel full-frame sensors or 8K video. With a smart new cosmetic design, they're due to go on sale at the start of next year, with prices to be announced. Samyang's recently released AF 14mm f/2.8 FE and AF 50mm f/1.4 FE for Sony Alpha 7 were also on prominent display.

## Sigma

Sigma 85mm f/1.4 DG HSM Art

Sigma 12-24mm f/4 DG HSM Art

Sigma 500mm f/4 DG OS HSM Sport

Sigma couldn't go through a major trade show without launching some new lenses, and this year it finally updated its popular 85mm f/1.4 to an Art version, with an all-new optical formula and a suggested price of £1,199.99. In addition, the company announced a premium 12-24mm ultra-wideangle zoom (£1,649.99) with a constant f/4 maximum aperture, alongside a 500mm f/4 long telephoto prime (£6,000). We got a first look at all of them, and they certainly appear to continue Sigma's recent run of fine form. But both the 85mm f/1.4 and the 12-24mm f/4 are huge, following the recent trend of increasing lens size for the highest possible optical quality.



Sigma's 500mm f/4 long telephoto prime lens costs around £6,000





**Tokina's first lens for mirrorless cameras is the manual-focus FiRIN 20mm f/2**



**Three Voigtlander wide primes for Sony Alpha 7 (l-r): 10mm, 12mm and 15mm**

## Tamron

Tamron SP 150-600mm f/5-6.3 Di VC USD G2

Tamron revealed an uprated version of its most popular long telezoom. The SP 150-600mm f/5-6.3 Di VC USD G2 will sit above the older version in the range, with improved optics and a zoom ring that can be locked in any position by pushing it away from the camera. Our hands-on testing confirmed that autofocus is substantially faster too. Matched 1.4x and 2x teleconverters will be available, but won't support autofocus. Due out in early October with pricing to be confirmed, the lens will initially come in Canon and Nikon mounts, with a Sony Alpha version to follow later.

## Tokina

Tokina FiRIN 20mm f/2 FE MF

Tokina has historically struggled to gain much traction in the UK, which is a shame as it makes some really impressive optics. New at Photokina was the FiRIN 20mm f/2 FE MF, the first in a new line of lenses for mirrorless cameras, and designed for the Sony Alpha 7 series. It features an aperture ring on the barrel, with electronic contacts passing lens information to the camera for inclusion in EXIF data and use by the in-body image stabilisation system. While this first 20mm lens is manual-focus only, Tokina told us it intends to include autofocus in future models within the FiRIN range.

## Voigtlander

Voigtlander 10mm f/5.6 Hyper Wide Heliar  
Voigtlander 12mm f/5.6 Ultra Wide Heliar  
Voigtlander 15mm f/4.5 Super Wide Heliar  
Voigtlander 65mm f/2 Macro Apo-Lanthar  
Voigtlander VM 50mm f/3.5 Heliar

Japanese lens maker Cosina was showing several new additions to its Voigtlander lens range. It has three ultra-wide primes in E-mount for Sony Alpha 7 models – 10mm f/5.6, 12mm f/5.6 and 15mm f/4.5 – based on existing M-mount designs, but reformulated to give better corner performance on full-frame sensors, and with electronic communication of focal length to the camera for use by in-body IS. We also got our hands on a brand-new 65mm f/2 Macro with 1:2 magnification, alongside a distinctly designed M-mount 50mm f/3.5 that was on show for the first time.

## Zeiss

Zeiss Milvus 15mm f/2.8  
Zeiss Milvus 18mm f/2.8  
Zeiss Milvus 135mm f/2  
Zeiss Loxia 85mm f/2.4

Zeiss's recent revival continues apace, and at Photokina we saw three additions to its Milvus family of manual-focus lenses for full-frame DSLRs. Due to ship at the end of October, the 15mm f/2.8, 18mm f/2.8 and 135mm f/2 will be available in Canon and Nikon mounts. All are based around Zeiss's signature premium optics, with Nikon-mount versions including an aperture ring. The Loxia 85mm f/2.4, meanwhile, is a manual-focus short telephoto designed for Sony Alpha 7 full-frame CSCs, and should appear in December. UK prices are still to be confirmed, but they certainly won't be cheap!



**Tamron's G2 version of its 150-600mm zoom includes a range of improvements**



**Zeiss's new lenses include the Milvus 18mm f/2.8**



## MeFoto Air

We've been impressed by MeFoto's colourful but sturdy GlobeTrotter travel tripods, and the Benro subsidiary demonstrated a new series of supports at the show (right). As well as funky colours, the big selling point of the MeFoto Air range is a new leg-lock system called HyperLock. With HyperLock, users need to only interact with one locking mechanism per leg, the company claims. One small turn unlocks and extends the entire leg, and the legs lock into place with a reverse twist, reducing the time it normally takes to set up a tripod. Each MeFoto Air also converts into a telescoping selfie stick and includes a spring-loaded phone adapter. For more details visit [www.mefoto.com/uk](http://www.mefoto.com/uk).

### At a glance

- Uses a new leg-lock system to reduce set-up time and save space
- Available in orange, blue, purple, green, red, titanium and black
- Integrated selfie stick
- Available in November; UK price TBC



## Kodak PixPro 4KVR360

JK Imaging, which produces Kodak-brand cameras, revealed a prototype of a 4K 360° camera (right). Two 20MP CMOS sensors capture stills and video; the front lens covers a 155° angle of view, while the rear one captures a 235° angle. Both front and back lenses have an f/2.4 aperture and video capture is stabilised. We will check out the 27MP spherical stills produced by the final version of the PixPro early next year. Visit [kodakpixpro.com/Europe](http://kodakpixpro.com/Europe).



# Hot acc

We reveal some of the most interesting new accessories that caught our eye at this year's Photokina show

### At a glance

- Fits in hand, splash-proof
- Built-in Wi-Fi, Bluetooth, NFC
- Includes stitching software
- Price and availability TBC



### At a glance

- Adds AF to manual Leica M-mount lenses
- AF-S and AF-C (AI Servo) supported
- \$349 (£300)

## Techart Pro Adapter

Techart displayed its light and compact PRO AF adapter (left), which it claims is the world's first autofocus adapter for using Leica M manual-focus lenses on Sony E-mount cameras (including the Alpha 7 series). The adapter enables the camera to measure the focus and communicate with the Techart's motor, which then moves the lens closer or further away from the camera sensor to reach the focal point. Single-point and continuous AF are supported. Techart also sells adapters to use manual focus SLR lenses. Visit [techartpro.com](http://techartpro.com).



## Bowens Generation X

Bowens has launched a new line of flash products called Generation X (above). The XMT is for location shooting, and the XMS for studio work. The 500Ws XMT500 battery unit has TTL and high-speed sync functionality (up to 1/8,000s), and flash durations as short as 1/10,309s. It's compatible with Canon, Nikon and Sony systems. The XMS is available in 500Ws, 750Ws and 1,000Ws models and includes the

XMSR model with 'sync offset' functionality, supporting high sync speeds up to 1/8,000s. Full details at [www.bowens.co.uk](http://www.bowens.co.uk).

### At a glance

- XMT all-in-one battery unit for location work
- XMS flash system comes in 500Ws, 750Ws and 1,000Ws versions
- XMS from £799, XMT from £1,199





## COOPH Field Jacket

This jacket from COOPH (Cooperative of Photographers) could never be described as run of the cotton mill. As well as being stylish, with inner and outer pockets to stash accessories and your smartphone, the jacket is made from a special fabric originally used to create overalls for pilots during the Second World War. The waterproof material protected them from early hypothermia after plunging into the Atlantic Ocean, and was comfortable to wear, both in the cockpit and during the long hours of waiting for assignments. 'The Field Jacket is hardwearing and feature-packed, but it doesn't look like your typical photographer's vest,' notes COOPH founder, Ulrich Grill. See more at [store.cooph.com](http://store.cooph.com).



## Hähnel

Hähnel announced the Captur Timer Kit has replaced its Giga T Pro II remote trigger. The new module has a bigger LCD, more intuitive interface, AA power supply and increased radio-output signal. Hähnel also updated its ProCube battery-charging station with new colours and additional battery plates, and revealed new high-capacity batteries for the Canon EOS 5D Mark IV and Nikon D610. For more details, visit [hahnel.ie](http://hahnel.ie).

# essories



## Firecrest 100mm filter holder

Formatt Hitech's new filter-holder system (above), designed for most standard lenses (primes and zooms), features top and bottom covers to minimise light leakage during long exposures, adapters/step rings for sizes from 67-82mm, and an integrated Firecrest 82mm polariser with a geared mechanism to make it easier to rotate. There are two fixed filter slots that take 100mm filters and a built-in low-profile gasket. Visit [www.formatt-hitech.com](http://www.formatt-hitech.com).

### At a glance

- 82mm adapter
- Step rings for 67mm, 72mm, 77mm filters
- Integrated Firecrest polariser
- £155.99

### At a glance

- Made from EtaProof, a waterproof cotton material
- Light and breathable
- Available at Leica stores in London
- Costs £295

### At a glance

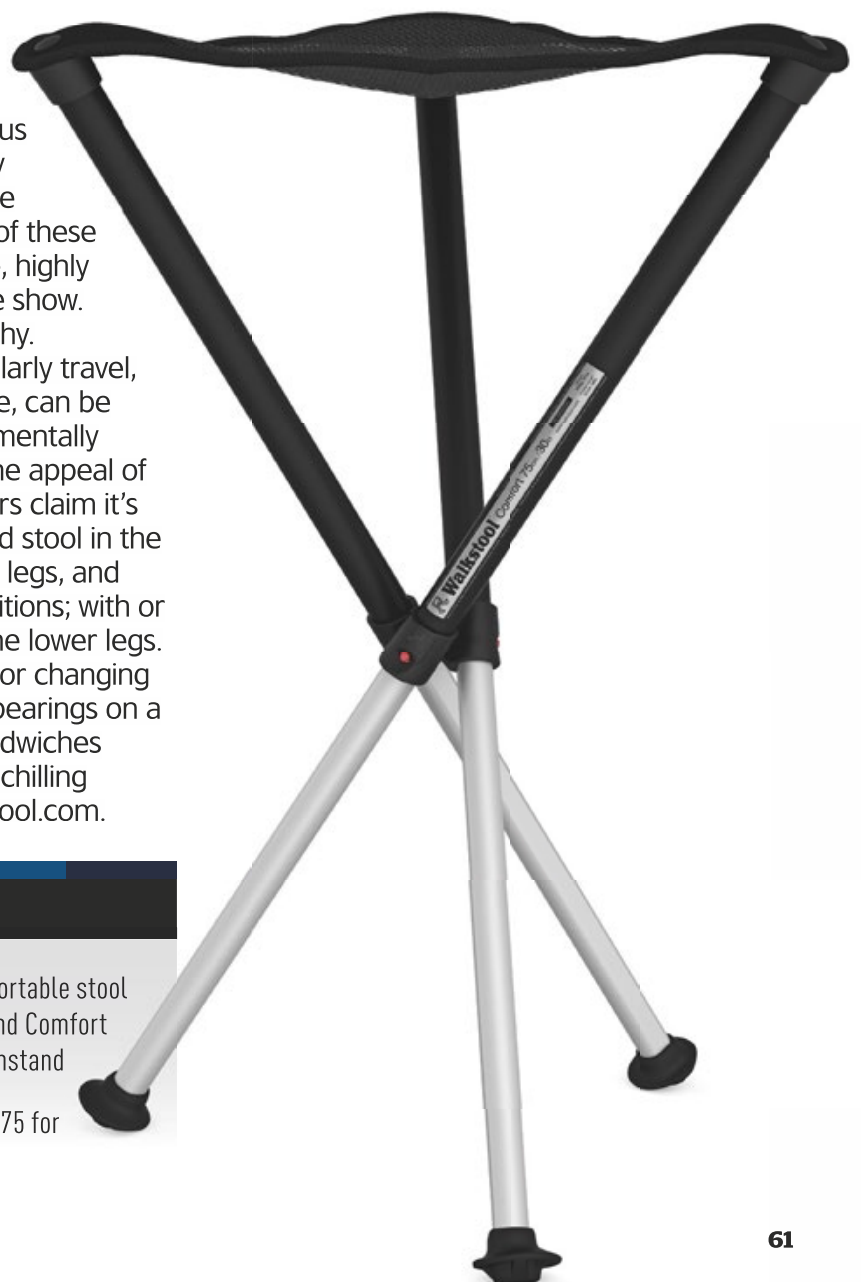
- New Captur Timer Kit announced
- ProCube battery charging unit revamp
- New batteries for high-resolution DSLRs
- Captur Timer Kit is £79, ProCube £59.99

## Walkstool

It takes a lot to impress AP's fastidious technical editor Andy Westlake, but even he coughed up for one of these light but comfortable, highly portable stools at the show. It's not hard to see why. Photography, particularly travel, landscape and nature, can be physically as well as mentally demanding; hence the appeal of Walkstool. The makers claim it's the only three-legged stool in the world with telescopic legs, and offers two sitting positions; with or without folding out the lower legs. This sounds perfect for changing lenses, getting your bearings on a map, eating your sandwiches on the moors or just chilling out. Visit [www.walkstool.com](http://www.walkstool.com).

### At a glance

- Comfy but light and portable stool
- Two versions, Basic and Comfort
- Four together can withstand the weight of a Volvo
- Prices start from £37.75 for the Basic version





INSPIRED  
Travel  
Photographer  
2016



# WIN a holiday in the Gambia

Send in your inspiring travel photographs and you could win a fantastic seven-night holiday to The Gambia for two, and have your image printed in AP and Lonely Planet Traveller magazine

AP AND *Lonely Planet Traveller* magazine have joined forces to offer one lucky reader the chance to win a seven-night holiday for two to The Gambia in our Inspired Travel Photographer 2016 competition. And that's not all – we also have a Fujifilm X-T10 for each of the three category winners.

## How to enter

There are three categories you can enter:

### 1 People

We want to see your pictures of people – in the home, on the streets or on your travels.

### 2 Places

The world is a big place, with its sprawling cities, endless oceans and dark forests, but what are the places that inspire you.

### 3 Nature and wildlife

For this round we're looking for your images of beautiful landscapes, and the plants and animals that live within them

Closing date 30 November 2016. Full terms and conditions online



Amateur  
Photographer



FUJIFILM  
X-T10

## Prizes galore up for grabs

Our overall winner will receive a seven-night holiday for two in The Gambia, courtesy of The Gambia Experience ([gambia.co.uk](http://gambia.co.uk))

The overall winner will stay for three nights in the stunning Ngala Lodge and four nights in the Mandina Lodges in the Makasutu Forest where you'll receive:

- Guided forest walks
- River trip by pirogue
- Return flights from Gatwick
- Half-board at the Mandina Lodges and b&b at the Ngala Lodge

The overall winner will also be invited to photograph this dream trip and have their work featured in *Lonely Planet Traveller* and *Amateur Photographer* magazines. PLUS

Each category winner will win a Fujifilm X-T10 camera worth £779. This compact mirrorless digital camera turns any trip, whether in everyday life or to the other side of the world, into the ultimate photo opportunity. Visit [fuji.co.uk/x-t10](http://fuji.co.uk/x-t10).



Enter online at [amateurphotographer.co.uk/inspiredtraveller](http://amateurphotographer.co.uk/inspiredtraveller)



# TechSupport

Email your questions to: [apanswers@timeinc.com](mailto:apanswers@timeinc.com), **Twitter** @AP\_Magazine and #AskAP, or **Facebook**. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

## Perfecting printing

**Q** Is it best to convert images for projectors to sRGB and use RGB for prints?

Also, when converting to monochrome, should you push tones more into the green area first, as cameras have two green sensors and thus more information within the green area? Also, I assume 300 pixels per inch equates to 300 dots per inch for printing? If not, how do you check dots per inch?

**Adrian Bonnington**

**A** First, sRGB is a colour space. This is an agreed framework for the standardisation of colour representation and reproduction. The problem is that not all devices and displays use or even can use the same colour space. sRGB is a good starting point as it offers the widest compatibility, but something like Adobe RGB can accommodate a wider range of colour variations, or gamut. Depending on the budget, photographers will aim to achieve Adobe RGB in their workflow over sRGB as it should guarantee a better final result. However, if any part of the system can't manage the extended gamut of Adobe RGB, then the colour can be degraded. So it really depends on the individual components of your system; if the projector can only support sRGB, then create sRGB-space images to be

projected. Adobe RGB space images may otherwise end up appearing with a colour shift and compromised contrast. It's the same with printers; some can accommodate Adobe RGB but most can't. And it's the same with monitors as well.

As for dots and pixels per inch, in the strictest interpretation for printing purposes, dots are the individual placements of ink on the media while pixels are the constituent parts of your digital image. It's usual for many printed dots to make up one printed-image pixel. However, pixels per inch (ppi) and dots per inch (dpi) are frequently mixed up.

Fundamentally, if your image is, say, 3,000 pixels wide and you print at 300ppi, then divide the ppi figure into the image pixel width and you will get 10 inches as your printed width. You will get a different printed size by altering the ppi figure so long as the pixel dimensions of the image remain the same.

**Ian Burley**

## Canon cables on Olympus hotshoes

**Q** I have recently switched from a Canon DSLR to an Olympus OM-D E-M5 Mark II. When I use flash, I tend to use it away from the camera on an extension from the hotshoe to the mount of the flash. Would it be safe to use a Canon extension



© IAN BURLEY

A focus scale isn't strictly necessary, but is useful for certain tasks

## Use of a focus-distance scale

**Q** It has always puzzled me why DSLR lenses have a focus scale. Why do they need to have it marked on them, when you can check the focus through the viewfinder?

**Andrew S Redding**

**A** There are many autofocus lenses that don't offer a focus scale, and you are correct, it's not absolutely necessary. Indeed, an approximate focus-distance log may well be found in the EXIF metadata of your camera images. But there are various reasons why having a scale can be useful and desirable. For example, you can use some depth of field calculations to ensure that everything beyond a certain distance is acceptably sharp; this is conveniently achieved when focusing at a known distance. It's often very useful to be able to set the lens to infinity when focusing landscapes or night skies. While focus scales are generally absent in cheaper lenses, most premium lenses will feature them.

**Ian Burley**



You can use a Canon cable on the Olympus OM-D E-M5 II's hotshoe

connector cable, which is basically a male and a female-ended multi-connector joined by an appropriate cable? The pin location looks the same.

**John Robinson**

**A** You're correct, John. The Olympus and Canon-dedicated hotshoe contacts are close enough to each other to enable you to use

Canon cables on Olympus hotshoes. This is purely from an electrical connection perspective. Canon Speedlite flashguns won't work properly with Olympus bodies, though. If you are using a type-R Olympus flash, you can use the FL-LM3 mini-flash bundled with your E-M5 Mark II in order to wirelessly control several external flashes.

**Ian Burley**



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## NEW Sigma 12-24mm F4 ART DG HSM

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## NEW Sigma 85mm F1.4 ART DG HSM

The much anticipated 85mm F1.4 ART lens is designed to deliver only the best optical resolution and sharpness. A newly designed Hyper Sonic Motor (HSM) delivers fast, quiet and stable auto focus. Two special Low Dispersion elements help reduce chromatic aberration.

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**Pockets and straps**

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Twin zipped hip belt pockets are handy for small accessories such as a compass or a lens cloth.

**Main compartment**

The main compartment is big enough for extra clothing, a couple of camera inserts and food, with space for some overnight items.

BOTH PICTURES © MARK SUNDERLAND

# I can't live without...

The Osprey Talon 44 backpack. Mark Sunderland explains why this backpack is his vital accessory



Mark Sunderland is a landscape and travel photographer based in North Yorkshire. He also runs photography workshops in the Yorkshire Dales. Visit [www.marksunderland.com](http://www.marksunderland.com) and [natural-light-workshops.co.uk](http://natural-light-workshops.co.uk)

## Osprey Talon 44 backpack

I HAVE tried a variety of camera backpacks over the years, and while I've always been happy with the space and protection afforded for my precious camera kit in all these bags, I've been disappointed with the amount of space for all the other gear I need on a long hike (extra clothing, food, water, maps and so on) and with its overall comfort. So when the zips finally gave out on my last camera rucksack, I had a rethink. Above all, I wanted a backpack that would be comfortable for a day's hiking – it had to be a rucksack-style bag, and it had to fit my back properly.

I'm quite tall and most of the camera rucksacks I tried were too short for my back, and the waist/hip belt didn't fasten in a comfortable position.

The first thing I did was have my back measured in an outdoor shop. Armed with this information, I tried a few specialist backpacks and chose the Osprey Talon 44, ordering the medium/large version. This has an adjustable back system so I can get it to exactly the right length so the belt fits well and the weight of the bag sits nicely on the hips. There are numerous camera inserts available on the internet



Sunset at Winskill Stones, Yorkshire Dales. The Osprey bag is ideal for such shots taken while on a long hike

and I bought a few of these to fit inside the bag. I now effectively have a modular system and can pack exactly what I need for my shoot. With extra clothing at the bottom and heavier camera gear in the middle of the pack, it is well balanced and comfortable even on the longest of walks. I now have my ideal camera backpack – and it's not a camera bag at all!

**FACT FILE****Osprey Talon 44**

**Weight** 1.04kg (M/L size)

**Max dimensions** 67x29x26cm

**Price** £100

**Fit** This is a men's-fit pack. The women's-fit version is the Tempest 40 (same price).

**Other** There's no all-weather cover built in – this is available separately.

**Website** [www.ospreyeurope.com](http://www.ospreyeurope.com)





# london camera exchange

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1. Canon **24-70mm f/4L IS USM** 4\* £529.99 (**Chester**)
2. Sony **70-300mm G SSM (A)** 4\* £599.99 (**Portsmouth**)
3. Nikon **10-100mm VR (Nikon1)** 4\* £299.99 (**Winchester**)
4. Canon **EOS 6D Body Only** 5\* £949.99 (**Salisbury**)
5. Panasonic **25mm f/1.4 (Micro4/3)** 4\* (**Manchester**)
6. Sigma **EM-140DG RingFlash (Nikon)** 4\* (**Plymouth**)
7. Nikon **D4s Body Only** 5\* £2799.99 (**Newcastle**)
8. Leica **M9 Body Only** 4\* £1999.99 (**Bristol Baldwin St**)
9. Nikon **70-200mm f/2.8G VR II** 4\* £1299.99 (**Exeter**)
10. FujiFilm **FinePix X100 kit** 4\* £399.99 (**Chichester**)



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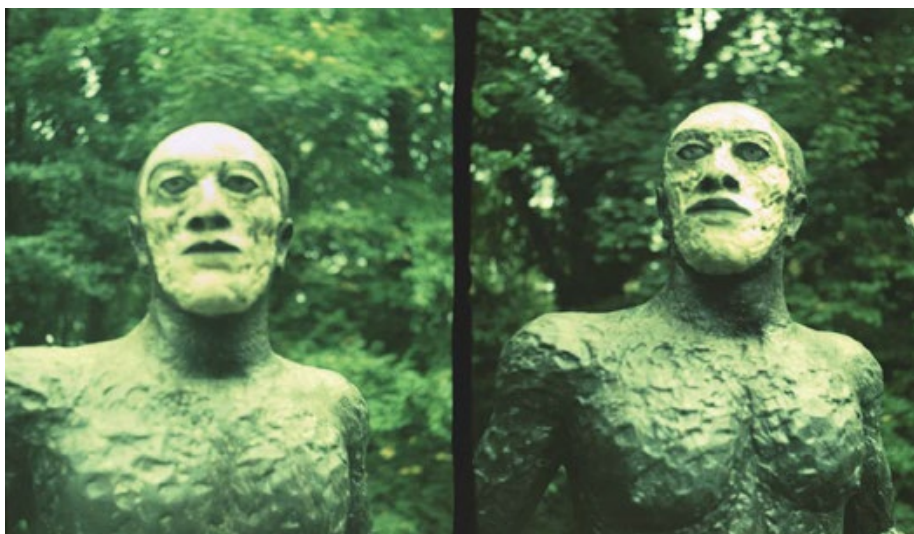
## Tony Kemplen on the ... Wirgin Baky

This fine-looking Bakelite camera from the German firm Wirgin was launched in the 1930s

In the field of camera collecting, you come across some weird and wonderful names. Models such as the Heli-Clack or the Super-Boy can set the imagination running in search of a derivation, but with the Baky, it's quite clear where the name comes from. Launched by the German firm Wirgin around 1935, this folding rollfilm camera is made out of one of the first commercially successful plastics, trademarked Bakelite. Although Bakelite had been around for some time by the time the Baky was on the market, it must still have had some prestige value for the makers to name their camera after it.

Word has got around that I have something of an obsession with old cameras, and from time to time I am the grateful recipient of a camera that has surfaced in the effects of someone's deceased relative. The Baky was one such gift, in search of a good home, which I was more than happy to provide. The camera itself is of the standard, if well-specified, folding bellows type. When closed it fits easily in the pocket. At the press of a button, the front flies open and the spring-loaded self-erecting bellows make it instantly ready for use.

There are three common formats for 120 film, namely, 6x9cm, 6x6cm and 4.5x6cm, and the Baky uses the latter, giving 16 exposures per roll. A number of lens-and-shutter combinations were available to suit your budget, and mine sits at the top end of the range with an f/2.8 7.5cm Meyer Optik Görlitz Trioplan lens and a Compur shutter giving speeds



The left-hand shot shows shallow DoF at full aperture and close focus

### 'Even after 80 years, its precision-made leaf shutter still performs exactly as it should'

from 1-1/250sec. Knowing the quality of these precision-made leaf shutters, I wasn't surprised to find that even after 80 years, it still performs exactly as it should.

#### A tricky surface

The dark-chocolate colour of the Bakelite is striking, and has a smooth shiny surface that made me fear it would slip out of my

hands. It didn't, but later versions had a textured surface, which to me detracts from the aesthetics of the camera, but perhaps made the user feel a little more secure. You wouldn't want to drop one of these – it would have been an expensive piece of kit when bought new in the late 1930s.

The Baky is easy enough to use, but you do need to concentrate and remember each step if you want to avoid wasting film. It was a dull day when I took the Baky to the Yorkshire Sculpture Park, and the poor light – further depleted by deep shade from the trees – meant that I had to shoot at

f/2.8 in order to be able to use a handholdable shutter speed. The depth of field is quite shallow at full aperture and close focus, and this can be seen on the left-hand side of this consecutive pair of photos (see images above) showing

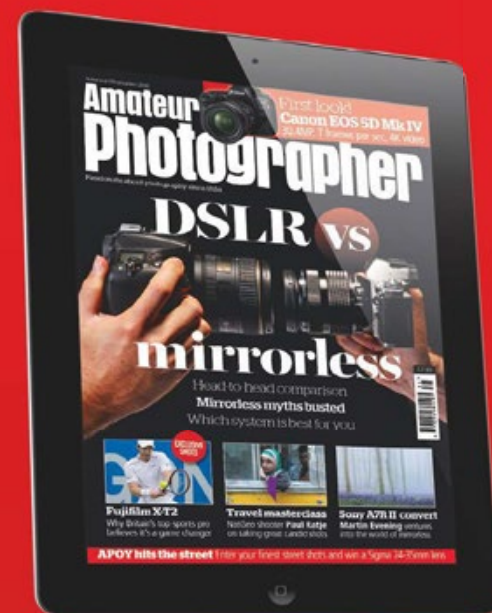
characteristically striking sculptures by Elisabeth Frink.



The Baky is a folding bellows camera that fits in your pocket when closed

## Amateur Photographer

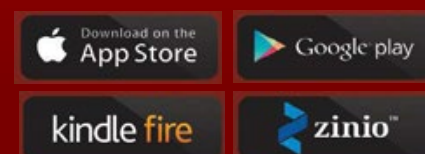
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Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at [52cameras.blogspot.co.uk](http://52cameras.blogspot.co.uk). More photos from the Wirgin Baky at [www.flickr.com/tony\\_kemplen/sets/72157657142678543](http://www.flickr.com/tony_kemplen/sets/72157657142678543)



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BRONICA SQ-B COMPLETE WITH LENS, BACK & WLF.....	MINT-BOXED £345.00
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MAMIYA 250mm F4.5 LENS FOR RZ.....	MINT- £195.00
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NIKON 105mm f2.8 A/F MICRO NIKKOR.....	MINT £275.00
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NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT BOXED £489.00
NIKON 16 - 85mm f3.5/5.6 "G" DX ED AF-S VR.....	MINT CASED £289.00
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NIKON 18 - 35mm f3.5/4.5 AF/D ED IF.....	MINT BOXED £245.00
NIKON 18 - 55mm f3.5/5.6 A/F "G" ED AF-S MKII.....	MINT £59.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S.....	MINT- £119.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR.....	MINTBOXED £275.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR MKII.....	MINT BOXED £475.00
NIKON 24 - 70mm f2.8 "G" IF - ED AF-S.....	MINT BOXED AS NEW £899.00
NIKON 24 - 85mm f3.5/4.5 ED AF-S VR LATEST.....	MINT BOXED £275.00
NIKON 28 - 105mm f3.5/4.5 IF A/F "D".....	MINT BOXED £175.00
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NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S.....	MINT BOXED £89.00
NIKON 55 - 300mm f4/5.6 "G" ED VR.....	MINT + HOOD £189.00
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NIKON 70 - 300mm f4.5/5.6 G IF-ED AFS VR.....	MINT BOXED £345.00
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SIGMA 105mm f2.8 EX MACRO.....	MINT CASED £169.00
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28mm f/2.8 IS USM	<b>£379.97</b>	400mm f/4.0 DO IS II	<b>£6,999.00</b>	24-105mm f/4.0L IS USM	<b>£735.00</b>
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35mm f/1.4L II USM	<b>£1,799.00</b>	400mm f/4.0L IS MK II	<b>See website</b>	28-300mm f/3.5-5.6L IS	<b>See website</b>
35mm f/2.0 IS USM	<b>£379.00</b>	600mm f/4.0L IS MK II	<b>See website</b>	EF-S 55-250mm f/4-5.6 IS STM	<b>£229.00</b>
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50mm f/1.2 L USM	<b>See website</b>	TSE 24mm f/3.5L II	<b>See website</b>	70-200mm f/2.8L USM	<b>See website</b>
50mm f/1.4 USM	<b>See website</b>	TSE 45mm f/2.8	<b>£1,099.00</b>	70-200mm f/4.0L IS USM	<b>See website</b>
50mm f/1.8 STM	<b>£97.00</b>	TSE 90mm f/2.8	<b>See website</b>	70-200mm f/4.0L USM	<b>See website</b>
EF-S 60mm f/2.8 Macro	<b>£349.00</b>	8-15mm f/4L Fisheye USM	<b>See website</b>	70-300mm f/4.0-5.6 IS	<b>£356.00</b>
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AF-D 20mm f/2.8	<b>£499.00</b>	AF-S 105mm f/2.8G VR	<b>£749.00</b>	AF-S 17-35mm f/2.8 IF ED	<b>£1,499.00</b>
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35mm f/2 AF Nikkor D	<b>£269.00</b>	AF-S 200mm f/2G ED VR II	<b>£4,769.00</b>	AF-S 18-200mm ED DX VR II	<b>£534.00</b>
AF-S 35mm f/1.8G ED	<b>£439.00</b>	AF-S 300mm f/2.8G ED VR II	<b>£4,849.00</b>	AF-S 18-300mm f/3.5-6.3 VR	<b>£629.00</b>
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AF-S 40mm f/2.8G ED	<b>£239.00</b>	AF-S 300mm f/4E PF ED VR	<b>£1,549.00</b>	AF-S 28-300mm ED VR	<b>£799.00</b>
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AF-D 50mm f/1.8	<b>£119.00</b>	AF-S 600mm f/4E FL ED VR	<b>£10,999.00</b>	AF-S 70-300mm IF ED VR	<b>£499.00</b>
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50mm f/1.8 OSS	<b>£259.00</b>	11-18mm f4.5-5.6 DT	<b>£599.00</b>
55mm f/1.8 FE Sonnar T* ZA	<b>£799.00</b>	16-35mm f/2.8 Carl Zeiss T*	<b>£2,200.00</b>
90mm f/2.8 Macro G FE OSS	<b>£949.00</b>	24-70mm f/2.8 II Carl Zeiss T*	<b>£2,000.00</b>
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All prices include VAT @ 20%. For opening times and store addresses, visit [www.parkcameras.com/AP](http://www.parkcameras.com/AP). All products are UK stock. E&OE. \* = Please mention "Amateur Photographer" for this special price

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## Olympus PEN E-PL8

16.0 MEGA PIXELS Wi-Fi 3.0" 1080p OLYMPUS

The E-PL8 blends distinctly feminine curves with the seamless social skills of bloggers, fashionistas and other switched on millennials. The new shape and leather look finish add an eye-catching flourish.

New & Coming soon!  
**Expected October 2016!**



## Olympus E-M10 Mark II

16.2 MEGA PIXELS 8 FPS

Body only +14-42mm  
**£449.00 £549.00**

See website for the limited edition Fox Brown version!

## Olympus E-M5 Mark II

16.1 MEGA PIXELS 15 FPS

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Body only + 17mm f/1.8  
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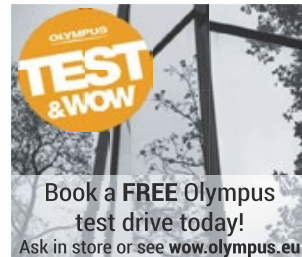


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60mm f/2.8 Macro **£349.00**  
7-14mm f/2.8 PRO **£837.50**  
12-40mm f/2.8 PRO **£719.00**  
14-42mm f/3.5-5.6 II R MFT **£269.00**  
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## Panasonic LUMIX GH5

Panasonic Develops the World's First 4K 60p/50p Video Recording Digital Single Lens Mirrorless Camera LUMIX GH5 Featuring '6K PHOTO'.

New & expected early 2017!

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## Panasonic GX8

20.3 MEGA PIXELS Wi-Fi/NFC

Body only + 12-60mm  
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\*Price includes £50 cashback from Panasonic UK. Ends 10.10.16

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16.0 MEGA PIXELS 4K PHOTO

Body only + 14-140mm  
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\*Prices include £50 cashback from Panasonic UK. Ends 10.10.16

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14-140mm f/3.5-5.6 **£405.00**  
35-100mm f/2.8 O.I.S **£799.00**  
45-175mm f/4.0-5.6 O.I.S **£279.00**  
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20.1 MEGA PIXELS 4K PHOTO

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**NEW & EXPECTED OCTOBER 2016**

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## FUJIFILM X-T2

24.3 MEGA PIXELS 14 FPS 3.0" SD card 4K Body SRP £1,399.00

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**STOCK NOW ARRIVING!**

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## Fujifilm X70

16.3 MEGA PIXELS

In stock at **£499.00**

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## Fujifilm X-T1

16.7 MEGA PIXELS

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## Fujifilm X-PRO2

24.3 MEGA PIXELS

Body only + NP-W126 batt.  
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Receive **£100** off the X-PRO2 when trading in selected cameras! See web.

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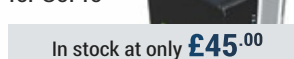
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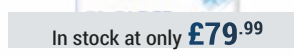
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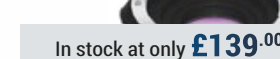
(Variable ND3-ND400) 77mm



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## Kenko Teleplus DG

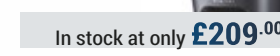
1.4x HD DGX Canon



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## Metz 52 AF-1

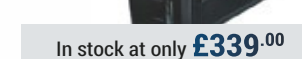
Flash



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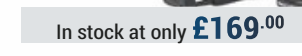
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+ Wide Angle lens



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30mm f/2.8 DN	<b>£119.00</b>	18-35mm f/1.8 DC HSM	<b>£549.00</b>	150-600mm f/5-6.3 DG   S	<b>£1,199.00</b>
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New D5 Body **£5199**

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18-300mm f3.6-6.3 C DC .....	£336
Macro OS HSM .....	£699
24-35mm f2 DG HSM A .....	£526
24-70mm f2.8 IF EX DG HSM .....	£729
70-200mm f2.8 EX DG OS HSM .....	£2499
120-300mm f2.8 OS .....	£1199
150-600mm f5.0-6.3 S DG OS HSM .....	£739
150-600mm f5-6.3 C DG OS HSM .....	£739

TAMRON

TAMRON LENSES - with 5 Year Manufacturer Warranty

35mm f1.8 SP Di VC USD .....	£599
£549 Inc. £50 Cashback*	
45mm f1.8 SP Di VC USD .....	£599
£549 Inc. £50 Cashback*	
85mm f1.8 SP Di VC USD .....	£749
£699 Inc. £50 Cashback*	
90mm f2.8 SP Di VC USD Macro .....	£599
£549 Inc. £50 Cashback*	
180mm f3.5 Di SP AF Macro .....	£729
10-24mm f3.5-4.5 Di II LD SP AF ASP IF .....	£409
15-30mm f2.8 SP Di VC USD .....	£929
16-300mm f3.5-6.3 Di II VC PZD Macro .....	£429
18-200mm f3.5-6.3 Di II VC .....	£199
18-270mm f3.5-6.3 Di II VC PZD .....	£299
24-70mm f2.8 Di VC USD SP .....	£799
28-300mm f3.5-6.3 Di VC PZD .....	£599
70-200mm f2.8 Di VC USD .....	£1099
150-600mm f5-6.3 SP Di VC USD .....	£829

Tamron Cashback\* offer ends 15.10.16

For Canon-fit Tamron,  
Sigma or Samyang lenses,  
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BP 450 AW II .....	£159

Perfect for carrying a compact system camera with 12-40mm lens attached, 3-4 lenses/flashes, an 11" MacBook Air, plus small accessories.

ProTactic BP 250 AW



Photo Sport BP: 250 AW .....	£147
450 AW .....	£199



Manfrotto Imagine More

Manfrotto Pro Light RedBee-210 Reverse Backpack

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.....	£89
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Anvil Slim Professional Backpack



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Anvil Super .....	£139
Anvil Pro .....	£149

Billingham



Canvas/Leather: Khaki, Black FibreNyte/Leather: Khaki, Sage, Black.	
Digital .....	£109
Small .....	£129
Large .....	£154
Pro Original .....	£169

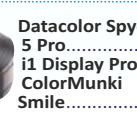
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PIXMA Pro 100S .....



PIXMA Pro 100S .....	£375
PIXMA Pro 10S .....	£529
PIXMA Pro 1 .....	£629



Datacolor Spyder 5 Pro .....	£139
i1 Display Pro .....	£170
ColorMunki Smile .....	£79

Intuos Pro Professional Pen and Touch Tablet .....	
Small .....	£165
Medium .....	£245
Large .....	£345

Digital Compact Cameras

Digital compact camera accessories are available on our website



16.1 megapixels  
65x optical zoom  
1080p movie mode



PowerShot G5 X  
£579

20.1 megapixels  
4.2x optical zoom  
1080p movie mode



PowerShot G7 X Mk II  
£549

12.8 megapixels  
5.0x optical zoom  
1080p movie mode



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£369

PowerShot IXUS 285 HS .....	£154
PowerShot SX60 HS .....	£349
PowerShot SX540 .....	£277
PowerShot SX720 .....	£279
PowerShot G1 X Mark II .....	£529
PowerShot G3 X .....	£649

RICOH

Theta S Digital Spherical Camera

12 Megapixels with 1080p movie mode and 360° stills .....

£299



Panasonic Black or Silver

24x optical zoom



Lumix LX100  
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20.1 megapixels



Lumix TZ100  
£549



Lumix DMC-FZ1000  
£599

Lumix TZ60 .....	£249
Lumix FZ72 .....	£229
Lumix TZ70 .....	£299
Lumix FZ200 .....	£279
Lumix TZ80 .....	£329

OLYMPUS

Stylus TG-4

£264



Stylus Tough TG-870

£249

Black



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Black or Silver

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Fuji X70 £499

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Fuji X90 £159

SONY Black

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1080p movie mode



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Cyber-shot WX500 .....	£269
Cyber-shot HX400 .....	£299
Cyber-Shot RX100 II .....	£439
Cyber-Shot RX100 III .....	£599
Cyber-Shot RX10 .....	£719
Cyber-Shot RX100 IV .....	£829
Cyber-Shot RX10 II .....	£1199

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Black

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# Canon Professional Dealer

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Canon Virtual Kits Offer	Phone	EOS 760D Body	£569	TS-E 24mm f3.5L II	£1,479	85mm f1.8 USM	£279
EOS 1DX II - In Stock	£5,199	EOS 1300D + 18-55 IS II	£339	TS-E 17mm f4L	£1,589	85mm f1.2L II	£1,769
EOS 5D Mk IV Body	£3,599	8-15mm f4 L Fisheye	£999	70-200mm f2.8 L IS II	£1,699	100mm Macro f2.8	£425
EOS 5D III Body	£2,299	10-18mm f4.5-5.6 IS	£212	70-300mm f4-5.6 IS	£419	100mm Macro f2.8 L IS	£659
EOS 5Ds Body	£2,699	11-24mm f4 L	£2,649	70-300mm f4-5.6 L IS	£1,049	300mm f4 L IS	£999
EOS 5DsR Body	£2,899	16-35mm f4 L IS	£769	135mm f2L	£769	300mm f2.8 L IS II	£5,495
EOS 7D MkII	£1,179	16-35mm f2.8 L II	£1,249	100-400mm f4.5-5.6L NEW	£1,799	400mm f4 DO IS II	£6,995
EOS 6D	£1,299	17-40mm f4 L	£549	200-400mm f4 L IS 1.4x	£8,699	400mm f2.8 L IS II	£7,698
EOS 80D body	£979	17-55mm f2.8 IS	£629	28mm f2.8 IS	£399	500mm f4 L IS II	£6,995
EOS 80D + 18-55 IS STM	£1,088	24-70mm f4 L IS	£742	24mm f1.4 L II	£1,395	600mm f4 L IS II	£8,895
EOS 80D + 18-135 STM	£1,299	24-70mm f2.8 L II	£1,549	35mm f2 IS	£399	800mm f5.6 L IS	£11,295
EOS 750D + 18-55 STM	£579	24-105mm f4 IS	£852	35mm f1.4L II	£1,799	1.4x III f314 2xIII Extender	£329
		70-200mm f4 IS	£949	50mm f1.4	£269	600EXII-RT Speedlite	£529
		70-200mm f4L	£529	50mm f1.2L	£995		

# Nikon

## Professional Dealer

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D5 - D810 - D750 - D500 - D7200 - D5500 - LENSES - FLASHGUNS - ACCESSORIES

NIKON PRO DEALER 2 YEAR UK WARRANTY	D5500 + AF-P18-55 VR	£649	70-300mm f4.5-5.6 VR	£479	200mm f2 G ED VR II	£4,599
D5 Body - In Stock	D5500 + 18-140mm	£759	80-400mm f4.5-5.6 AFD VR	£1,799	300mm f2.8 G VR II	£4,649
D500 Body - In Stock	D3400 + AF-P18-55 VR	£489	200-500mm f5.6E ED VR	£1,179	400mm f2.8 FL ED VR	£9,699
D810	10-24mm f3.5-4.5 DX	£639	20mm f1.8 G	£629	500mm f4E FL ED VR	£8,149
D810 + 24-120mm f4	14-24mm f2.8G	£1,459	24mm f1.4 G	£1,529	600mm f4E FL ED VR	£9,649
D810 + 24-70mm f2.8	16-35mm f4 VR	£869	28mm f1.8 G	£495	800mm f5.6 FL VR+TC1.25	£13,995
D810 + 14-24mm f2.8	16-80mm f2.8E VR	£849	35mm f1.8 G ED	£399	PC-E 24mm f3.5	£1,499
D750	18-35mm f3.5-4.5	£599	35mm f1.4 G	£1,499	PC-E 45mm f2.8	£1,399
D750 + 24-120mm f4	18-140mm f3.5-5.6 VR	£439	50mm f1.8 G	£179	2x TC-20 E III Converter	£379
D610	18-200mm f3.5-5.6 VR II DX	£549	50mm f1.4 G	£369	1.4x TC-14 E III Converter	£429
D610 + 24-85mm VR	18-300mm f3.5-5.6 VR DX	£799	58mm f1.4 G	£1,349	SB5000 Speedlight	£429
D7200 Body	24-70mm f2.8E ED VR	£1,829	85mm f1.8 G	£429	SB700 Speedlight	£229
D7200 + 18-105mm VR	24-120mm f4 VR	£899	85mm f1.4 G	£1,289	SB-R1C1 Commander	£555
D7100 Body	28-300mm f3.5-5.6 VR	£729	NEW 300mm f4 EPF ED VR	£1,449	SU-800 Commander Unit	£299
D7100 + 18-105mm VR	70-200mm f2.8 VR II	£1,799	105mm f2.8 Micro VR	£629	Nikon SB-300	£99
	70-200mm f4 VR	£1,079	105mm f1.4E ED	£2,049	UK STOCK	UK STOCK

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New Hasselblad X1D-50C  
Mirrorless camera - Pre Order with a  
10% Deposit

New X1D-50C + 45mm	£8,976
New X1D -50C	£7,188
New H6D - 100c	£27,120
New H6D - 50c	£21,480
H5D-50c	£12,714
H5D-50c Wi-fi EX DEMO	£10,995
CFV-50c Digital Back	£6,995

See our Website for full list of Hasselblad  
lenses and accessories

## ZEISS

Canon/Nikon Fit Lenses	
OTUS 55mm f1.4	£2,799
OTUS 85mm f1.4	£3,019
OTUS 28mm f1.4	£3,630
15mm f2.8	£2,069
21mm f2.8 Milvus	£1,169
25mm f2	£1,188
28mm f2	£899
35mm f2 Milvus	£745
35mm f1.4	£1,346
50mm f1.4 Milvus	£854
50mm f2 Milvus	£949
85mm f1.4 Milvus	£1,379
100mm f2.8 Milvus Macro	£1,299
135mm f2	£1,599
Zeiss Binoculars - 10 Year Warranty	
8x32 Conquest HD	£589
10x32 Conquest HD	£627
8x42 Conquest HD	£699
10x42 Conquest HD	£738
8x42 Victory HT	£1,449
8x42 Victory SF	£1,820

S (type 007) Body	£11,995
S-E Body + 70mm S Lens	£7,995
M-P (type 240) Silver/Black	£5,064
M (type 240) Silver/Black	£4,650
SL body + 24-90mm	£7,995
Monochrom (type 246) Black	£5,249
M (262) Black	£3,995
T body + 23mm Lens	£2,049
X-U Body + 18-56mm Lens	£1,949
X-U Camera	£2,200
Q Camera	£3,199
X (type 113) Silver/Black	£1,299
X-E (type 102)	£999
D-Lux (type 109)	£749
V-Lux (type 114)	£799
New 28mm f2 and 28mm f2.8 Phone	
See Website for full list of Leica lenses and accessories	

Leica SPORT OPTICS

8x20 Monovid	£339
8x20 Trinovid BCA	£334
10x25 Trinovid BCA	£375
8x20 Ultravid BR	£510
10x25 Ultravid BR	£535
8x20 Ultravid BL (Leather)	£561
10x25 Ultravid BL (Leather)	£578
8x32 Ultravid HD - Plus	£1,350
10x32 Ultravid HD - Plus	£1,375
New 8x42 Trinovid HD	£745
New 10x42 Trinovid HD	£789
8x42 Ultravid HD	£1,399
Monovid	£339
7x42 Ultravid HD-Plus	£1,399
8x42 Ultravid HD-Plus	£1,449
10x42 Ultravid HD-Plus	£1,499
10x50 Ultravid HD - Plus	£1,575
12x50 Ultravid HD- Plus	£1,665

## FUJIFILM

X-T2 Body - Pre Orders taken	£1399
X-Pro2 Body	£1349
X-T1 Body	£799
X-T1 + 18-55mm	£1049
X100T Silver/Black	£794
X-T2 + 18-55mm	£1649
XF 35mm f2	£369
XF 16-55mm f2.8 R LM WR	£959
XF 10-24mm f4 OIS	£829
New XF 23mm f2 - To Order	£419
XF 50-140mm f2.8 OIS	£1,329
XF 100-400 OIS WR	£1,579
XF 14mm f2.8	£789
XF 16mm f1.4 R WR	£829
XF 23mm f1.4	£789
XF 60mm f2.4 R	£579
XF 56mm f1.2	£829
XF 90mm f2 R LM WR	£829
See website for full listing	

## SWAROVSKI

8X25 Pocket CL Green/Black	£504
10X25 Pocket CL Green/Black	£540
8x32 EL Field Pro	£1,475
10x32 EL Field Pro	£1,495
8.5x42 EL Field Pro	£1,800
10x42 EL Field Pro	£1,820
10x50 EL Field Pro	£1,935
12x50 EL Field Pro	£1,955
8x42 EL Range W B	£2,195
10x42 EL Range W B	£2,268
ATX 30-70x95 Spotting Scope	£2,870
ATX 25-60x85 Spotting Scope	£2,600
ATX 25-60x65 Spotting Scope	£2,150
ATS 80 -HD Angled + 25-50x scope	£1,999
ATS 65 -HD Angled + 25-50x scope	£1,539

## EVENTS @ DALE PHOTOGRAPHIC

Tuesday the 16th August 2016 -  
Fuji X-T2 Demo Day 10am - 4pm

Tuesday the 13th September 2016 -  
Hasselblad X1D Demo Day 10am - 4pm

## SIGMA

Nikon/Canon Fit (3 Year warranty)

8-16mm f4-5.6 DC	£499
17-50mm f2.8 DC OS	£279
10-20mm f3.5 DC	£329
12-24mm 4.5-5.6 DG MKII	£529
17-70mm f2.8-4 DC C	£279
18-35mm f1.8 DC Art	£549
18-250mm f3.5-6.3 DC	£279
18-300mm f3.5-6.3 DC C	£349
24-35mm f2 DG Art	£699
24-105mm f4 DG Art	£599
50-500mm f4.5-6.3 DG	£849
70-200mm f2.8 DG	£729
150-600mm f5-6.3 DG C	£739
150-600mm f5-6.3 DG S	£1,199
35mm f1.4 DG Art	£599
50mm f1.4 DG Art	£579
24mm f1.4 DG Art	£599
20mm f1.4 DG Art	£629
105mm f2.8 Macro DG	£329

## Manfrotto

190XPRO3	£159	494RC2	£46
190XPRO4	£169	496RC2	£57
190CXPRO3	£299	498RC2	£79
190CXPRO4	£299	460MG	£299
055XPRO3	£179	804RC2	£57
055CXPRO3	£359	MHXPRO-3W	£109
055CXPRO4	£374	410 Geared	£153
Befree Alu	£149	MVH502AH	£105
Befree Carbon	£279	MVH500AH	£122

Free monopod with carbon tripods

## 3 Legged Thing

Roger Evo3	£249	PUNKS	
Brian Evo3	£299	Vyv Evo3	£129
Jack	£249	Rick Evo3	£179

## INDURO

Stealth Series Carbon Fibre Tripods:

CLT004	£180	CTL303	£269
CLT103	£189	CLT303L	£295
CLT104	£207	CLT304L	£315
CLT203	£245	CLT403	£342
CLT204	£260		

Grand Series Stealth Carbon Fibre Tripods:

GIT303	£387	GIT304L	£432
GIT304	£399	GIT305L	£449
GIT404L	£486	GIT504L	£540
GIT404XL	£499		

Heads

BHD0 £98/BHD1 £115/BHD2 £129/BHD3 £153	
BHL1 £175/BHL2 £224/BHL3 £262/GHB2 £349	

## BOWENS

1000Pro 2 Head	£1566	500R 3 Head Kit	£1437
750Pro 2 Head	£1253	500R 2 Head Kit	£895
500Pro 2 Head	£1139	500C 2 Head Kit	£857

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other accessories on our website

## Profoto

B1 TTL Air Head	£1,632	B1 2 Head kit	£3,500
Air Remote TTL	£312	B2 To Go kit	£1,495
B1 Location Kit	£3,060	B2 Location kit	£1,994

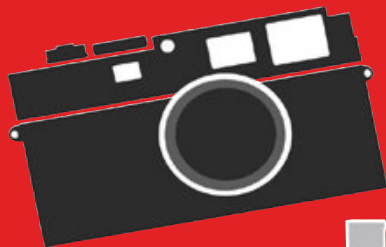
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EOS 1N Body Only.....	E+ £79	
EOS 1 + E1 Booster.....	As Seen / E+ £79	
EOS 1 Body Only.....	E+ £79 - £89	
EOS 3 Body Only.....	As Seen / E+ £59 - £99	
EOS 30 Body Only.....	E++ £59 - £119	
EOS 30 Date Body Only.....	E+ £49	
EOS 30E Body Only.....	As Seen £39	
EOS 5 Body Only.....	E+ £59	
10-22mm F3.5-4.5 EFS.....	E+ / Mint- £249 - £279	
14mm F2.8 L USM.....	Exc £499	
14mm F2.8 L USM II.....	E+ / E++ £949 - £1,049	
15mm F2.8 EF Fisheye.....	E++ £379	
17-40mm F4 L USM.....	E++ £339 - £379	
17-55mm F2.8 EFS IS USM.....	E++ £349	
17-85mm F4-5.6 IS USM.....	E++ £129	
18-55mm F3.5-5.6 EFS IS.....	E++ £79	
18-55mm F3.5-5.6 IS EFS II.....	E++ £79	
18-55mm F3.5-5.6 IS STM.....	Mint- £79 - £89	
20mm F2.8 USM.....	E+ £199	
20-35mm F3.5-4.5 USM.....	E+ / E++ £129 - £159	
22mm F2 STM.....	Mint- £89	
24mm F1.4 L USM.....	E++ £749	
24mm F3.5 L TSE.....	E+ / Mint £699 - £749	
24mm F3.5 L TSE MkII.....	Mint- £1,149	
24-70mm F2.8 L USM.....	E++ £589 - £689	
24-70mm F2.8 L USM II.....	Mint- £1,189	
24-70mm F4 L IS USM.....	Mint- £489 - £579	
24-105mm F4 L IS USM.....	Exc / E++ £329 - £429	
28-90mm F4-5.6 USM.....	E++ £45	
28-135mm F3.5-5.6 IS USM... As Seen / E++ £89 - £139		
28-200mm F3.5-5.6 USM.....	As Seen £79	
35-350mm F3.5-5.6 L USM.....	Exc £499	
40mm F2.8 STM.....	E++ / Mint- £89 - £99	
50mm F1.0 L USM.....	Mint- £2,750	
50mm F1.2 L USM.....	E++ / Mint- £749 - £799	
50mm F1.4 USM.....	E++ £189	
50mm F1.8 EF II.....	E++ / Mint- £59	
50mm F1.8 EF Mk1.....	E++ £99	
50mm F1.8 STM.....	Mint- £79	
50mm F2.5 EF Macro.....	E++ £149	
55-200mm F4.5-5.6 IS STM (M).....	Mint- £169	
60mm F2.8 EFS Macro.....	E++ £239	
70-200mm F2.8 L IS USM II.....	E++ £1,189	
70-200mm F4 L IS USM.....	E++ £589	
70-200mm f4 L USM.....	E+ / E++ £289 - £329	
70-300mm F4-5.6 L IS USM.....	Mint- £589	
70-300mm F4.5-5.6 DO IS USM.. E+ / Mint- £299 - £379		
75-300mm F4-5.6 IS USM.....	E+ / E++ £189 - £199	
75-300mm F4-5.6 USM III.....	E+ / E++ £59 - £79	
80-200mm F4.5-5.6 EF II.....	E++ £39	
80-200mm F4.5-5.6 EF III.....	E+ / E++ £39 - £49	
80-200mm F4.5-5.6 USM.....	E+ £49	
85mm F1.2 L USM.....	E+ £699	
85mm F1.2 L USM MkII.....	E++ / Mint- £949 - £1,149	
100mm F2.8 L Macro IS USM.....	E++ / Mint £489 - £549	
100mm F2.8 USM Macro.....	E+ / Mint- £239 - £299	
100-400mm F4.5-5.6 L IS USM.... E+ / E++ £639 - £679		
300mm F2.8 L IS USM.....	Exc £1,789	
300mm F4 L USM.....	Exc / E+ £389	
400mm F2.8 L IS USM.....	E+ / Mint- £3,689 - £3,989	
400mm f4 DO IS USM.....	E++ £2,899	
400mm f5.6 L USM.....	E+ £679	
500mm F4 L IS USM.....	E+ £3,889 - £3,979	
500mm F4.5 L USM.....	E+ £2,189	
600mm F4 FD (EOS Mounted).....	E+ £749	
600mm F4 L IS USM.....	E++ £5,199	
600mm F4 L USM.....	Exc / E+ £2,185 - £2,889	
Contax 35-70mm F3.4 MM.....	E++ £279	
Contax 35-135mm F3.3-4.5 MM.....	E++ £399	
Sigma 10-20mm F4-5.6 DC HSM E+ / Mint- £199 - £219		
Sigma 12-24mm F4.5-5.6 EX DG HSM.. E+ / E++ £259 - £299		
Sigma 12-24mm F4.5-5.6 EX DG HSM MKII.... E++ £449		
Sigma 24-70MM F2.8 EX DG.....	E+ £159	
Sigma 28-70mm f2.8 EX DG.....	E+ £129	
Sigma 50mm F2.8 EX DG Macro.....	E++ £149	
Sigma 50-500mm F4-6.3 Apo DG HSM.....	E++ £399	
Sigma 70mm F2.8 EX DG Macro.....	E++ £179	
Sigma 70-200mm F2.8 EX Apo HSM.....	E+ £219	
Sigma 150mm F2.8 EX DG Macro HSM.....	E++ £299	
Sigma 170-500mm F5-6.3 Apo.....	E+ £149	
Sigma 180mm F3.5 EX Macro Apo.....	E++ £349	
Sigma 300mm F2.8 Apo.....	Unused £299	
Sigma 300mm F2.8 Apo DG HSM ... E++ £1,289 - £1,499		
Sigma 300mm F4 Apo.....	E+ / E++ £149 - £159	
Sigma 400mm F5.6 AF.....	E+ £79	
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Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	Mint- £259	
Tamron 28-75mm F2.8 XR Di.....	E++ £189	
Tamron 35mm F1.8 Di VC USD.....	E++ £349	
Tamron 70-200mm F2.8 SP LD.....	E+ £269	
Tamron 70-300mm F4-5.6 Di.....	Mint- £59	
Tamron 70-300mm F4-5.6 Di VC USD.....	Mint- £189	
Tamron 90mm F2.8 Di VC USD Macro.....	Mint- £279	
Tamron 90mm F2.8 SP AF Macro.. E+ / E++ £159 - £219		
Tokina 10-17mm F3.5-4.5 DX Fisheye.....	Ex Demo £469	
Tokina 11-16mm F2.8 DX ATX.....	Mint- £329	
Tokina 12-24mm F4 ATX PRO SD.....	E++ £199	
Tokina 17mm F3.5 ATX Pro.....	E++ £189	
Tokina 28-80mm F2.8 ATX Pro.....	E++ £179	
Tokina 35mm F2.8 Macro DX ATX.....	E++ £199	
Tokina 50-135mm F2.8 DX ATX.....	E++ £299	
Tokina 300mm F2.8 ATX SD.....	E+ £599	
Walimex 14mm F2.8 Pro.....	Mint- £189	
Zenit 16mm F2.8 MC Zenitar.....	E+ £129	
Zeiss 28mm F2 ZE.....	E+ £465	
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Sigma 1.4x Apo EX DG Converter.....	E++ £99	
1.4x EF II Extender.....	Mint- £169 - £189	
1.4x EF MkIII Extender.....	Mint- £249	
2x EF Extender.....	As Seen / E++ £79 - £159	
2x EF MkII Extender.....	E+ / E++ £149 - £155	
2x EF MkIII Extender.....	Mint- £239	
220EX Speedlite.....	E+ £39	
270EX Speedlite.....	E+ £39	
300EZ Speedlite.....	E+ / E++ £9 - £29	
420EX Speedlite.....	E+ / E++ £59 - £65	
420EX Speedlite.....	E+ £25	
430EX II Speedlite.....	E+ / E++ £109 - £119	
430EX Speedlite.....	E+ / E++ £89 - £99	
430EZ Speedlite.....	E+ / E++ £25 - £29	
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580EX MkII Speedlite.....	E+ / E++ £169 - £199	
580EX Speedlite.....	E+ £139	
600EX-RT Speedlite.....	E++ £349	
90EX Speedlite.....	E+ £49	
Metz 15 MS-1 Flash.....	E++ £159 - £179	
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Nissin Di622 Speedlite.....	E+ £49	
ML3 Macrolite.....	E++ £39	
MR-14EX Macro Ringlite.....	E+ / E++ £169 - £199	
MT-24EX Macro Ringlite.....	E++ £489	
ST-E2 Transmitter.....	E+ / Mint- £59 - £69	
ST-E3 RT Transmitter.....	Mint- £199	
Technical Back E with Keyboard.....	Unused £49 - £75	
Tripod Mount Ring A (W).....	Mint- £49	
Tripod Mount Ring All (W).....	E++ £75	
Tripod Mount Ring B (B).....	E++ / Mint- £49	
Rode Videomic.....	E++ £69	
<b>Contax G Series</b>		
G2 Millennium Kit.....	E++ £1,750	
G2 Body Only.....	E++ £449	
G1 Body + GD1 Back.....	E+ £169	
G1 Body only.....	E+ £149 - £169	
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21mm F2.8 G + Finder - Black.....	E+ £569	
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Black & Tan holdall.....	E+ £59	
Golpfeil Leather Holdall.....	Mint- £149	
TLA140 Flash.....	As Seen / Mint- £20 - £49	
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N1 Body Only.....	E++ £249	
NX Body Only.....	E++ £169	
RTS3 Body Only.....	E+ £299	
RTS2 Body Only.....	E+ £129	
S2B Black Body Only.....	E+ £349	
ST Body Only.....	E+ £199	
167MT Body + P5 Batt Holder.....	E+ / E++ £79 - £129	
167MT Body Only.....	Exc / E+ £39 - £59	
137MA Body Only.....	E+ £69	
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28-80mm F3.5-5.6 AF.....	Unused / New £349 - £399	
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28mm F2 AE.....	E++ £449	
35-70mm F3.4 MM.....	E+ £249	
35mm F2.8 MM.....	E+ £139	
45mm F2.8 AE.....	E+ £149	
45mm F2.8 MM.....	E++ £199	
50mm F1.4 AF.....	E++ £449	
50mm F1.7 AE.....	E+ / E++ £75 - £99	
60mm F2.8 AE Macro.....	E++ £279	
70-200mm F4-5.6 AF.....	E++ £449	
70-300mm F4-5.6 AF.....	E++ / Unused £399 - £649	
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100mm F2 AE.....	E++ £549	
100mm F3.5 AE.....	E+ £179	
100mm F4 S Planar.....	E++ £649	
135mm F2 (60 Year Edition).....	Unused £2,399	
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180mm F2.8 MM.....	E++ £349	
200mm F3.5 AE.....	E+ / E++ £129 - £149	
200mm F4 AE.....	E++ / Unused £179 - £449	
200mm F4 MM.....	E++ £189	
300mm F4 AE.....	E+ £249	
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TLA20 Flash.....	E+ / E++ £15 - £39	
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TLA30 Flash.....	E+ / Unused £19 - £49	
TLA360 Flash.....	E+ / E++ £79	
TLA480 Flash.....	E+ £129	
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Fuji Finepix X100S Black.....	E++ £449	
Fuji Finepix X100s Silver.....	E++ £479	
Fuji X-E1 Black Body Only.....	E++ £179	
Fuji X-T1 Body Only.....	E++ £529 - £539	
Fuji XQ2 - Black.....	Unknown £159	
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Olympus E-P2 Black Body Only.....	E+ £79	
Olympus E-P5 Silver Body Only.....	E+ £279	
Olympus E-PL2 Body Only.....	E++ £59 - £129	
Olympus E-PL3 Body Only.....	E++ £99	
Olympus E-PM1 Body Only.....	E++ £59	
Olympus E-M1 Black Body Only.....	E++ £499	
Olympus E-M1 Silver Body Only.....	E+ £469	
Olympus E-M5 Black Body Only.....	E++ £279	
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Panasonic G3 Black Body Only.....	E+ / E++ £75 - £79	
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Panasonic GF-5 Body Only.....	E++ £79	
Panasonic GH-3 Body + Grip.....	E++ £379	
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23mm F1.4 XF R.....	E+ £549	
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55-200mm F3.5-4.8 OIS XF.....	Mint- £389	
55-200mm F3.5-4.8 XF.....	E++ £379	
60mm F2.4 XF R Macro.....	E++ £299	
Samyang 300mm F6.3 Reflex ED UMC CS.....	E++ / Mint- £179 - £189	
Zeiss 12mm F2.8 Touit X.....	Mint- £549	
<b>4/3rds Lenses</b>		
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Sigma 10-20mm F4-5.6 EX DC HSM.....	E	





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21mm F2.8 Asph M Black 6bit ..... E++ £1,299 - £1,499  
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21mm F4 Chrome + Finder ..... E+ £1,099  
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24mm F2.8 Asph M Black 6bit ..... E++ £1,199  
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28mm F2 Asph M Black ..... E+ £1,399  
28mm F2 Asph M Black 6bit... E+ / E++ £1,439 - £1,449  
28mm F2.8 Asph M Black 6bit ..... Mint- £1,149  
28mm F2.8 M Black ..... E+ £689  
35mm F1.4 Asph M Black ..... E+ £1,689  
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Minolta 90mm f4 M Rokkor ..... E++ £249  
90mm F4 Macro M Set 6bit.E++ / Mint- £1,799 - £1,899  
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28mm F2.8 PCS Shift ..... E++ £749 - £799  
28mm F2.8 R 3cam ..... E++ £299  
28-90mm F2.8-4.5 ROM ..... E++ £2,649  
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60mm F2.8 AFD Micro ..... E++ £199  
60mm F2.8 AFS ED Micro ..... E+ £239  
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85mm F1.4 G AFS ..... E++ £940  
85mm F1.8 AF ..... E+ £179  
85mm F1.8 AFD ..... E++ £229  
105mm F2 AF DC ..... E++ £529  
105mm F2.8 AFD Micro ..... E++ £349 - £389  
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200-400mm F4 G VR AFS IFED E+ / E++ £1,899 - £2,499  
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300mm F4 AFS IFED ..... E+ / Mint £589 - £689  
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Sigma 18-50mm F2.8 EX DC ..... E+ £115  
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Sigma 50-500mm F4-6.3 Apo DG HSM ..... E+ / E++ £399 - £499  
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Sigma 85mm F1.4 EX DG HSM ..... E+ £419  
Sigma 105mm F2.8 EX DG Macro ..... E++ £199  
Sigma 105mm F2.8 Macro EX DG OS HSM ..... E++ £259  
Sigma 120-400mm F4.5-5.6 Apo DG OS HSM ..... E+ £279  
Sigma 135-400mm F4.5-5.6 Apo D ..... E++ £179  
Sigma 150-600mm F5-6.3 DG OS HSM Sport. Mint- £989  
Tamron 90mm F2.8 SP Di Macro Exc / Mint- £189 - £199  
Tamron 200-400mm F5.6 AF LD ..... E++ £169  
Tokina 10-17mm F3.5-4.5 DX Fisheye ..... E+ £319  
Tokina 12-24mm F2.8 EX DG Macro ..... E++ £199  
Tokina 17-35mm F4 AT-X Pro FX ..... E++ £349  
Tokina 20-35mm F2.8 ATX Pro ..... E++ £225  
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Tokina 80-400mm F4.5-5.6 ATX D ..... E++ £199  
Tokina 300mm F2.8 ATX ..... E+ £599  
Voigtlander 20mm F3.5 Color SLII ..... Mint- £279  
Zeiss 18mm F3.5 ZF2 ..... E++ £699  
Zeiss 21mm F2.8 ZF ..... E++ £729  
Zeiss 25mm F2 ZF2 ..... Mint- £899  
Zeiss 25mm F2.8 ZF ..... E++ / Mint- £379 - £449  
Zeiss 25mm F2.8 ZF2 ..... E++ £499  
Zeiss 35mm F1.4 ZF2 ..... E++ / Mint- £929 - £949  
Zeiss 35mm F2 ZF2 ..... Mint- £599  
Zeiss 50mm F1.4 Milvus ZF2 ..... Mint- £749  
Zeiss 50mm F1.4 ZF2 ..... E++ £399  
Zeiss 55mm F1.4 Otis Apo ZF2 ..... E++ £2,249  
Zeiss 85mm F1.4 ZF ..... Mint- £649  
Zeiss 85mm F1.4 ZF2 ..... E++ £749  
Zeiss 135mm F2 Apo ZF2 ..... Mint- £1,099  
Sigma 1.4x Apo EX DG Converter ..... Mint- £99  
TC-14E Converter ..... E++ £149  
TC-20 EII AFS Converter ..... E++ £179  
TC-20 EIII AFS Converter ..... Mint- £249 - £269  
TC-20E Converter ..... E++ £119 - £129  
TC-20EII Converter ..... E+ / E++ £159 - £179  
Metz 54M24 Flash ..... E+ £69  
Nissin Di600 Flashgun ..... Mint- £69  
Nissin Di866 Flashgun MkII ..... Mint- £129  
R1C1 Speedlight Commander Set ..... E++ £379  
SB21B Ringflash ..... E++ / Mint- £99 - £179  
SB22 Speedlight ..... E+ £35  
SB22S Speedlight ..... E+ £35  
SB25 Speedlight ..... E+ / E++ £39 - £49  
SB27 Speedlight ..... E+ £49  
SB28DX Speedlight ..... E+ £39 - £59  
SB400 Speedlight ..... E++ £69  
SB50DX Speedlight ..... E+ / E++ £45 - £49

SB600 Speedlight ..... E+ / E++ £99 - £129  
SB800 Speedlight ..... Exc £99  
SB80DX Speedlight ..... E+ £69 - £79  
SB900 Speedlight ..... Mint- £199  
SD8 Battery Pack ..... E++ £30

#### Olympus OM Series

OM3 Black Body Only ..... E+ £349  
OM4 Black + 50mm F1.8 + Winder 2 ..... E+ £129  
OM4 Black Body ..... E+ £129  
OM2SP Black Body Only ..... E+ £99  
OM2N Black Body Only ..... As Seen £49  
OM2 Chrome Body Only ..... E+ £69  
OM1N Chrome + 50mm F1.8 ..... E+ £89  
OM1N Chrome Body Only ..... E++ £129  
18mm F3.5 Zuiko ..... E+ £449  
21mm F3.5 Zuiko ..... E+ £229  
24mm F2.0 Zuiko ..... Exc £149  
28mm F2.8 Zuiko ..... E+ £49  
28mm F3.5 Zuiko ..... E+ £39  
28-48mm F4 Zuiko ..... E+ £39  
35mm F2.8 Zuiko ..... E+ £49  
35-70mm F3.5-4.5 Zuiko ..... Exc £29  
50mm F1.8 Zuiko ..... Exc £20  
50mm F3.5 Macro Zuiko ..... E+ £79  
50mm F3.5 Macro Zuiko + Tube ..... E+ £79  
50-250mm F5 Zuiko ..... E++ / Unused £299 - £349  
65-200mm F4 Zuiko ..... As Seen / E+ £45 - £149  
75-150mm F4 Zuiko ..... E+ / E++ £25 - £49  
80mm F4 Macro Zuiko ..... E+ £175  
85-250mm F5 Zuiko ..... E+ £99 - £129  
135mm F2.8 Zuiko ..... Exc £29  
135mm F3.5 Zuiko ..... Exc / E+ £19  
180mm F2 Zuiko ..... E+ £2,500  
180mm F2.8 Zuiko ..... E+ £289  
350mm F2.8 Zuiko ..... E+ £1,950  
400mm F6.3 Zuiko ..... E++ £479  
F280 Flash + Lead ..... E+ £49  
T10 Ringflash ..... E+ £75  
T10 Ringflash + Power Control 1 ..... E+ £119  
T20 Flash ..... E+ / E++ £9 - £25  
T28 Flash Head ..... As Seen £49  
T28 Twin Flash + T10 P/Control ..... E++ £129  
T32 Flash ..... E+ £15 - £29  
T45 Hammerhead Flash ..... E++ £175

#### Pentax AF

\*ist QD + 28-80mm ..... Mint- £79  
MZ7 + 28-80mm ..... E+ £59  
MZ7 + Sigma 28-135mm ..... E+ £59  
MZ5N Body Only ..... E+ £49  
MZ30 Body Only ..... E+ / E++ £25 - £29  
SFXN Body Only ..... E+ £29  
14mm F2.8 SMC DA ..... E++ £399  
15mm F4 DA ED AL Limited ..... E++ £299  
16-45mm F4 DA ED AL ..... E++ £169 - £179  
16-50mm F2.8 A\* DA SDM ..... E++ / Mint- £449 - £549  
17-70mm F4 DA AL (IF) SDM ..... E++ £259  
18-35mm F4-5.6 FA J ..... E+ / E++ £79 - £89  
18-135mm F3.5-5.6 ED AL (IF) DC WR ..... E++ / Mint- £199 - £219  
18-270mm F3.5-6.3 ED DA SDM ..... Mint- £249  
20-40mm F2.8-4 ED LTD DC WR HD - Black..... E++ £499  
21mm F3.2 DA AL LTD ..... Mint- £279 - £289  
24-90mm F3.5-4.5 SMC FA AL ..... E++ £179  
28-80mm F3.5-5.6 FA ..... E+ / Mint- £25 - £49  
28-90mm F3.5-5.6 FA ..... E++ £39  
28-105mm F4-5.6 FA ..... E+ £89  
28-200mm F3.8-5.6 FA IF AL ..... E++ £79 - £99  
31mm F1.8 AL Limited ..... E++ £749  
35mm F2.8 DA Limited Edition ..... E++ £269  
40mm F2.8 SMC DA Limited Edition ..... E++ / Mint- £179  
50mm F1.4 SMC FA ..... E+ / E++ £169 - £199  
50mm F1.8 SMC DA ..... Mint- £79  
50mm F2.8 SMC D FA Macro ..... E++ £229  
50-200mm F4-5.6 SMC DA L ..... E++ £49  
55-300mm F4-5.8 DA-L ED ..... E++ £149  
55mm F1.4 DA\* SDM ..... E++ £389 - £399  
70mm F2.4 DA Limited Edition ..... Mint- £299  
75-300mm F4.5-5.8 FA J AL ..... As Seen £39  
80-200mm F4.7-5.6 FA ..... Exc £39  
300mm F4 DA\* ED (IF) SDM ..... Mint- £599  
Samsung 10-17mm F3.5-4.5 D Xenon ..... Mint- £239  
Samyang 24mm F1.4 ED AS UMC ..... Mint- £349  
Sigma 10-20mm F4-5.6 EX DC ..... E++ £219  
Sigma 15mm F2.8 EX DG Fisheye ..... Mint- £339  
Sigma 18-50mm F2.8 EX DC ..... E+ £119  
Sigma 18-200mm F3.5-6.3 DC ..... E++ £79  
Sigma 24-70mm F2.8 IF EX DG HSM ..... E++ £399  
Sigma 105mm F2.8 D Macro ..... E+ £199  
Tamron 17-50mm F2.8 Di II ..... E++ £169  
AF400FTZ Flash ..... E+ / E++ £49 - £89  
AF500FTZ Flash ..... E+ / E++ £59 - £79  
Metz 44 AF-1 Digital ..... Mint- £89  
Sigma EF-610 DG ST Flash ..... Unused £119

The ORIGINAL commission sale specialists. We also PART EXCHANGE and BUY FOR CASH





## Lowering the cost of printing...

We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.  
We are located in Leamington Spa, in the heart of Warwickshire.  
If you're passing, please pop into our shop and meet Cooper – our office dog!

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

## Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatible** is a way of saving money, without compromising on the quality of your prints.






Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."  
- Computer Upgrade Magazine



## Canon










<b>PGI29</b> <b>Pixma Pro 1</b> Originals: Set of 12 Colours 36ml each	 £249.99 £21.99
<b>PGI72</b> <b>Pixma Pro 10</b> Originals: Set of 10 Colours 14ml each	 £99.99 £10.99
<b>CLi42</b> <b>Pixma Pro 100</b> Originals: Set of 8 Colours 13ml each	 £83.99 £10.99
<b>CLi8</b> <b>Pixma Pro 9000</b> Originals: Set of 8 Colours 14ml each	 £83.99 £10.99
<b>PGI9</b> <b>Pixma Pro 9500</b> Originals: Set of 10 Colours 14ml each	 £107.99 £10.99

### More Canon Inks...



<b>PGI520/CLi521</b> Set of 5	£49.99
<b>PGI520</b> Black 19ml	£11.99
<b>CLi521</b> Colours 9ml	£10.29
<b>PGI525/CLi526</b> Set of 5	£49.99
<b>PGI525</b> Black 19ml	£11.99
<b>CLi526</b> Colours 9ml	£10.29
<b>PGI550/CLi551</b> Set of 5	£43.99
<b>PGI550</b> Black 15ml	£10.99
<b>CLi551</b> Colours 7ml	£8.99
<b>PGI550/CLi551XL</b> Set 5	£59.99
<b>PGI550XL</b> Black 22ml	£12.99
<b>CLi551XL</b> Colours 11ml	£11.99
<b>PG540</b> Black 8ml	£12.99
<b>PG540XL</b> Black 21ml	£19.99
<b>CL541</b> Colour 8ml	£16.99
<b>CL541XL</b> Colour 15ml	£19.99
<b>PG545XL</b> Black 15ml	£15.49
<b>CL546XL</b> Colour 13ml	£16.99
<b>Compatibles:</b>	
<b>PGI5</b> Black 27ml	£4.99
<b>CLi8</b> Colours 13ml	£3.99
<b>PGI5/CLi8</b> Set of 5	£19.99
<b>PGI520</b> Black 19ml	£4.99
<b>CLi521</b> Colours 9ml	£3.99
<b>PGI520/CLi521</b> Set of 5	£19.99
<b>PGI525</b> Black 19ml	£4.99
<b>CLi526</b> Colours 9ml	£3.99
<b>PGI525/CLi526</b> Set of 5	£19.99
<b>PGI550XL</b> Black 25ml	£4.99
<b>CLi551XL</b> Colours 12ml	£3.99
<b>PGI550/CLi551XL</b> Set 5	£19.99
<b>BCI6</b> Colours 15ml	£2.99
<b>PG40</b> Black 28ml	£12.99
<b>CL41</b> Colour 24ml	£16.99
<b>PG50</b> Black 28ml	£12.99
<b>CL51</b> Colour 24ml	£14.99
<b>PG510</b> Black 11ml	£13.99
<b>CL511</b> Colour 11ml	£15.99
<b>PG512</b> Black 18ml	£13.99
<b>CL513</b> Colour 15ml	£15.99
<b>PG540XL</b> Black 21ml	£13.99
<b>CL541XL</b> Colour 15ml	£14.99
<b>PG545XL</b> Black 15ml	£11.99
<b>PG546XL</b> Black 21ml	£12.99

Many more in stock!

## EPSON

<b>No.16</b> <b>Fountain Pen Inks</b> Originals: No.16 Set of 4 No.16 Black 5.4ml No.16 Colours 3.1ml each	 £28.99 £8.99 £6.99
<b>No.16XL</b> Set of 4 No.16XL Black 12.9ml No.16XL Colours 6.5ml each	 £53.99 £15.99 £12.99
<b>Compatibles:</b> No.16 Set of 4 No.16 Black 12ml No.16 Colours 12ml each	 £14.99 £3.99 £3.99
<b>No.18</b> <b>Daisy Inks</b> Originals: No.18 Set of 4 No.18 Black 5.2ml No.18 Colours 3.3ml each	 £30.99 £8.99 £7.49
<b>No.18XL</b> Set of 4 No.18XL Black 11.5ml No.18XL Colours 6.6ml each	 £54.99 £16.99 £12.99
<b>Compatibles:</b> No.18 Set of 4 No.18 Black 12ml No.18 Colours 12ml each	 £14.99 £3.99 £3.99
<b>No.24</b> <b>Elephant Inks</b> Originals: No.24 Set of 6 No.24 Colours 4.6ml each	 £52.99 £8.99
<b>No.24XL</b> Set of 6 No.24XL Colours 8.7ml each	 £87.99 £14.99
<b>Compatibles:</b> No.24 Set of 6 No.24 Black 7ml No.24 Colours 7ml each	 £22.99 £3.99 £3.99

<b>No.26</b> <b>Polar Bear Inks</b> Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each	 £35.99 £9.99 £8.99
<b>No.26XL</b> Set of 4 No.26XL Black 12.1ml No.26XL Colours 9.7ml each	 £63.99 £16.99 £15.99
<b>Compatibles:</b> No.26 Set of 4 No.26 Black 10ml No.26 Colours 7ml each	 £14.99 £3.99 £3.99

<b>T0481-T0486</b> <b>Seahorse Inks</b> Originals: Set of 6 Colours 13ml each	 £89.99 £18.99
<b>Compatibles:</b> Set of 6 Colours 13ml each	 £19.99 £3.99

<b>T0541-T0549</b> <b>Frog Inks</b> Originals: Set of 8 Colours 13ml each	 £112.99 £14.99
<b>Compatibles:</b> Set of 8 Colours 13ml each	 £27.99 £3.99

<b>T0591-T0599</b> <b>Lily Inks</b> Originals: Set of 8 Colours 13ml each	 £102.99 £12.99
<b>Compatibles:</b> Set of 8 Colours 13ml each	 £27.99 £3.99

More Epson inks >>>

## Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



**Grace Albums**  
Available in Burgundy or Blue.



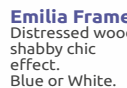
**Travel Albums**  
Over a dozen designs in stock.



**Baby Albums**  
Multiple different designs available.



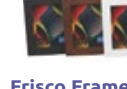
**Grafton Albums**  
Available in Burgundy or Blue.



**Emilia Frames**  
Distressed wood shabby chic effect.  
Blue or White.



**Rio Frames**  
Handcrafted solid wood with 30mm wide profile, in four colours.



**Frisco Frames**  
Simple, basic design available in a huge range of sizes & colours.



**Plastic Bevel, Glass Front:**



### Memo Style Albums:

<b>Grace 6x4</b> 100 photos	£5.99
<b>Grace 6x4</b> 200 photos	£9.99
<b>Grace 6x4</b> 300 photos	£14.99
<b>Grace 7x5</b> 100 photos	£7.99
<b>Grace 7x5</b> 200 photos	£13.99
<b>Grace A4</b> 100 photos	£15.99
<b>Grafton 6x4</b> 200 photos	£9.99
<b>Grafton 7x5</b> 200 photos	£13.99
<b>Baby 6x4</b> 200 photos	£9.99
<b>Travel 6x4</b> 200 photos	£8.99
<b>Traditional Style Albums:</b>	
<b>Grace 29x32cm</b> 100 pages	£14.99
<b>Grafton 29x32cm</b> 100 pgs	£14.99
<b>Baby 29x32cm</b> 100 pages	£12.99
<b>Accessories:</b>	
<b>Photo Corners</b> Pack of 250	£2.99
<b>Photo Stickers</b> Pack of 500	£1.99

## More Ink Cartridges...



## EPSON

<b>T0711-T0714</b> <b>Cheetah Inks</b> Originals: Set of 4 Black 7.4ml Colours 5.5ml each	 £42.99 £10.99 £10.99
<b>Compatibles:</b> Set of 4 Black 7.4ml Colours 5.5ml each	 £14.99 £4.99 £3.99


<b>T0791-T0796</b> <b>Owl Inks</b> Originals: Set of 6 Colours 11.1ml each	 £88.99 £14.99
<b>Compatibles:</b> Set of 6 Colours 11.1ml each	 £19.99 £3.99

<b>T0801-T0806</b> <b>Hummingbird Inks</b> Originals: Set of 6 Colours 7.4ml each	 £67.99 £11.49
<b>Compatibles:</b> Set of 6 Colours 7.4ml each	 £19.99 £3.99

<b>T0871-T0879</b> <b>Flamingo Inks</b> Originals: Set of 8 Colours 11.4ml each	 £76.99 £9.99
<b>Compatibles:</b> Set of 8 Colours 11.4ml each	 £27.99 £3.99

<b>T0961-T0969</b> <b>Husky Inks</b> Originals: Set of 8 Colours 11.4ml each	 £78.99 £9.99
<b>Compatibles:</b> Set of 8 Colours 11.4ml each	 £27.99 £3.99

<b>T1571-T1579</b> <b>Lily Inks</b> Originals: Set of 8 Colours 25.9ml each	 £166.99 £20.99
<b>Compatibles:</b> Set of 8 Colours 25.9ml each	 £27.99 £3.99

<b>T7601-T7609</b> <b>Killer Whale</b> Originals: Set of 9 Colours 25.9ml each	 £187.99 £20.99
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<b>Originals:</b>	
<b>No.38</b> Colours 27ml each	£29.99
<b>No.62XL</b> Black 12ml	£24.99
<b>No.62XL</b> Colour 11.5ml	£28.99
<b>No.300</b> Black 4ml	£12.99
<b>No.300</b> Colour 4ml	£14.99
<b>No.301</b> Black 3ml	£10.99
<b>No.301</b> Colour 3ml	£13.49
<b>No.301</b> Black+Colour 3ml	£19.99
<b>No.301XL</b> Black 8ml	£22.99
<b>No.301XL</b> Colour 6ml	£22.99
<b>No.302XL</b> Black 8ml	£21.99
<b>No.302XL</b> Black 8ml	£21.99
<b>No.350</b> Black 4.5ml	£14.99
<b>No.351</b> Colour 3.5ml	£17.99
<b>No.363</b> SET OF 6	£49.99
<b>No.364</b> Black 6ml	£8.99
<b>No.364</b> PB/C/M/Y 3ml each	£7.99
<b>No.364</b> SET OF 4	£26.99
<b>No.364XL</b> Black 14ml	£15.99
<b>No.364XL</b> PB/C/M/Y 6ml each	£15.99
<b>No.364XL</b> SET OF 4	£59.99
<b>No.920XL</b> SET OF 4	£51.99
<b>No.932XL</b> SET OF 4	£50.99
<b>No.950XL</b> SET OF 4	£79.99

<b>Compatibles:</b>	
<b>No.15</b> Black 46ml	£3.99
<b>No.21</b> Black 10ml	£6.99
<b>No.22</b> Colour 21ml	£11.99
<b>No.45</b> Black 45ml	£6.99
<b>No.56</b> Black 24ml	£6.99
<b>No.57</b> Colour 24ml	£11.99
<b>No.62XL</b> Black 12ml	£14.99
<b>No.62XL</b> Colour 12ml	£15.99
<b>No.78</b> Colour 36ml	£8.99
<b>No.110</b> Colour 12ml	£9.99
<b>No.300XL</b> Black 18ml	£12.99
<b>No.300XL</b> Colour 18ml	£13.99
<b>No.301XL</b> Black 15ml	£12.99
<b>No.301XL</b> Colour 18ml	£13.99
<b>No.337</b> Black 21ml	£9.99
<b>No.338</b> Black 21ml	£10.99
<b>No.339</b> Black 34ml	£11.99
<b>No.343</b> Colour 21ml	£11.99
<b>No.344</b> Colour 21ml	£12.99
<b>No.350XL</b> Black 30ml	£13.99
<b>No.351XL</b> Colour 20ml	£15.99
<b>No.363</b> SET OF 6	£19.99
<b>No.364</b> Black 10ml	£3.79
<b>No.364</b> Colours 5ml each	£3.29
<b>No.364</b> SET OF 4	£12.99
<b>No.364XL</b> Black 18ml	£4.99
<b>No.364XL</b> Colours 11ml each	£4.29
<b>No.364XL</b> SET OF 4	£16.99
<b>No.920XL</b> SET OF 4	£19.99
<b>No.932XL</b> SET OF 4	£29.99
<b>No.940XL</b> SET OF 4	£29.99
<b>No.950XL</b> SET OF 4	£29.99

Many more in stock!

## Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.



<b>Photo Glossy 160gsm:</b>	
<b>6x4</b> 50 sheets	£3.99
<b>Photo Satin 200gsm:</b>	
<b>6x4</b> 100 sheets	£9.99
<b>A4</b> 20 sheets	£6.99
<b>Photo Glossy 200gsm:</b>	
<b>6x4</b> 100 sheets	£9.99
<b>A4</b> 20 sheets	£6.99
<b>Premium Pearl 270gsm:</b>	
<b>6x4</b> 50 sheets	£6.99
<b>A4</b> 50 sheets	£16.99
<b>Premium Gloss 270gsm:</b>	
<b>6x4</b> 50 sheets	£6.99
<b>A3</b> 25 sheets	£15.99
<b>A3+</b> 25 sheets	£19.99
<b>Smooth Pearl 310gsm:</b>	
<b>6x4</b> 100 sheets	£17.99
<b>7x5</b> 100 sheets	£21.99
<b>A4</b> 25 sheets	£16.99
<b>A4</b> 100 sheets	£47.99
<b>A4</b> 250 sheets	£99.99
<b>A3</b> 25 sheets	£31.99
<b>A3+</b> 25 sheets	£43.99
<b>17" Roll</b> 30 metres	£84.99
<b>24" Roll</b> 30 metres	£119.99
<b>Smooth Gloss 310gsm:</b>	
<b>6x4</b> 100 sheets	£17.99
<b>7x5</b> 100 sheets	£21.99
<b>A4</b> 25 sheets	£16.99
<b>A4</b> 100 sheets	£47.99
<b>A3</b> 25 sheets	£31.99
<b>A3+</b> 25 sheets	£43.99
<b>Premium Matt Duo 200 gsm:</b>	
<b>A4</b> 50 sheets	£14.99
<b>Heavy Duo Matt 310gsm:</b>	
<b>A4</b> 50 sheets	£18.99
<b>A3</b> 50 sheets	£51.99
<b>Gold Fibre Silk 310gsm:</b>	
<b>A4</b> 50 sheets	£43.99
<b>A3</b> 50 sheets	£109.99
<b>Gold Mono Silk 270gsm:</b>	
<b>A4</b> 25 sheets	£18.99
<b>A3</b> 25 sheets	£49.99



<b>Smooth Pearl 290gsm:</b>	
<b>6x4</b> 100 sheets	£12.99
<b>7x5</b> 100 sheets	£16.99
<b>A4</b> 50 sheets	£17.99
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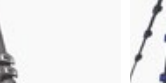
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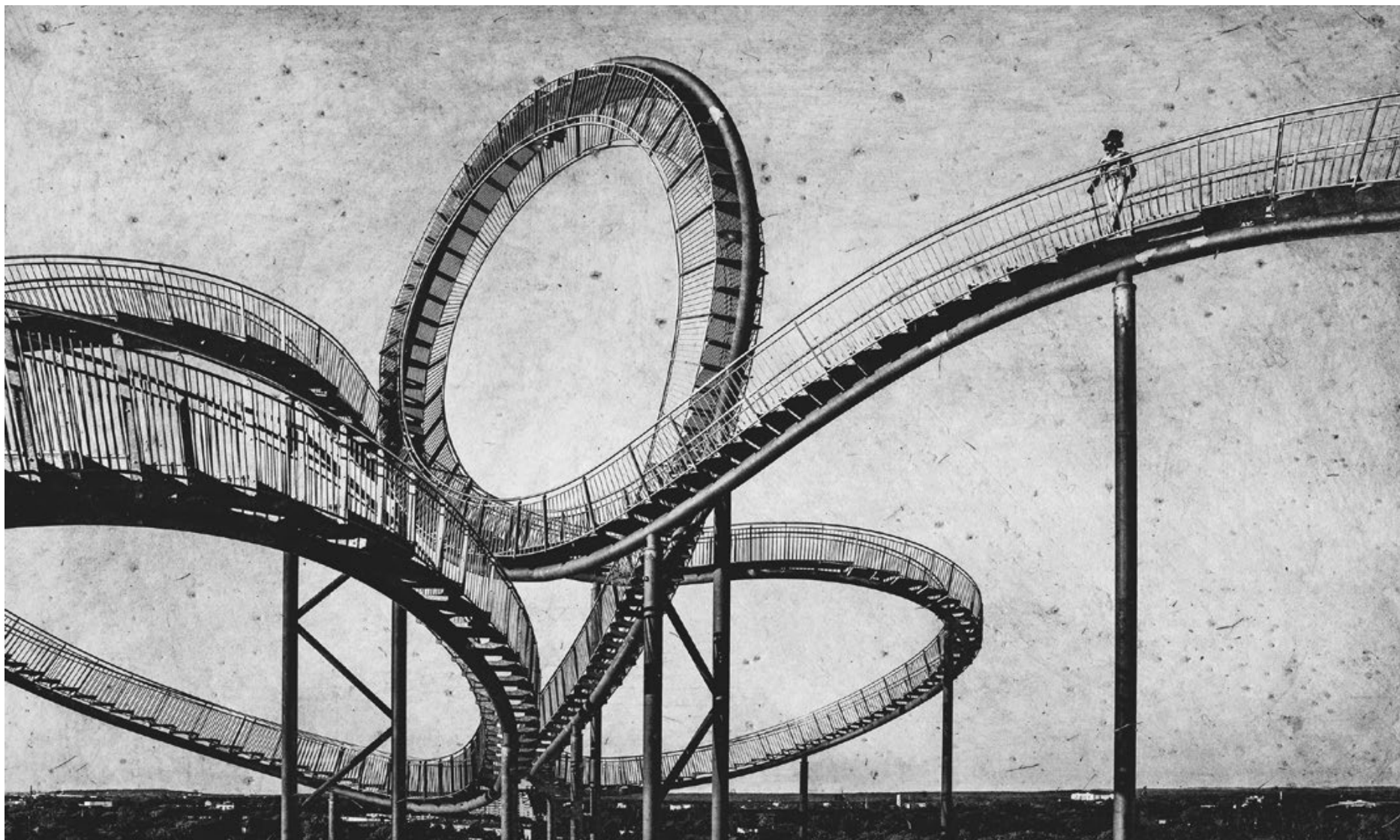




# Final Analysis

## Roger Hicks considers...

'Erik, Duisburg, Germany', June 2015, by Lea Lund and Erik K



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**T**he concept of the artist's muse – the combination of inspiration, model and (often) lover – is familiar enough. Usually, the artist is male and the muse female: Kiki de Montparnasse (Alice Prin) is perhaps the most famous of muses, but others include Frida Kahlo (muse of Diego Rivera) and Lee Miller (muse of Man Ray).

Erik K is Lea Lund's muse. A handsome man, he is also a natural actor and a great dandy: the sort of dandy who always looks good, no matter what he wears. I met them as they were setting up their exhibition at the Galerie Pygmaphore at Arles 2016 in France. They have been together since 2011, and she has taken hundreds of pictures of him (see [www.lealund.com](http://www.lealund.com)).

In some pictures, he all but fills the frame. In others, like this one, he is just a tiny part of it. In yet others, he seems to

share equal billing with other picture elements. He may be a silhouette, or delineated in the utmost detail. In all of them, though, Erik is unquestionably the centre of attention. This is perhaps the defining character of a photographer's muse: that the viewer should be able to share the photographer's fascination.

### Extra dimension

Arguably, this is true of any subject: the photographer must share what he or she sees in the subject, as without passion, a photograph is a mere record. When the subject is a person, though, there is an extra dimension. We can begin to imagine ourselves in the artist-muse relationship: we share, however faintly, in its reflected intensity. Everything else is secondary.

Except it isn't. In a number of Lea's pictures of Erik, two props recur: his tall

hat and a sort of lightweight walking stick. The former can seem like a top hat, or an African chieftain's badge of office, or what a musician might wear when performing. The latter can be a dandy's cane, a sword, a musical instrument, a gun...

Also, many of the images are 'distressed' with dust and scratches, as one of the conceits of the series is that an African tourist from the future is visiting the ruins and semi-ruins of Western civilization. The photographs are made to look as if they were discovered in a box, mildewed and scratched, adding a further layer to the uncertainties of time and place.

It is not often that one encounters pictures that are totally sui generis, but Lea's pictures of Erik are as original as anything I have ever seen. And they are a wonderful example of the potential of a muse.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at [www.rogerandfrances.eu](http://www.rogerandfrances.eu)). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Martial Spessardi.**

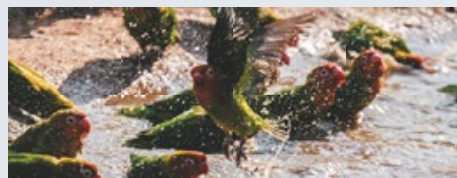




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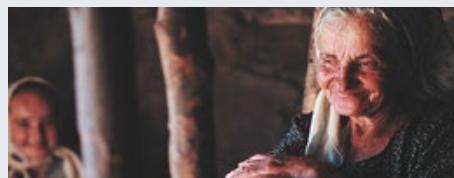
### Panasonic LUMIX G80

Wherever your adventure takes you, the G80 packs state-of-the-art 4K Photo capabilities and the latest Dual Image Stabilisation technology into a weather-sealed body and kit lens for maximum flexibility.



#### NEVER MISS THE PERFECT SHOT

The 4K Photo feature on the LUMIX G80 allows you to capture the perfect moment by selecting a frame from a video sequence (shot at 30fps) in camera and saving it as an individual high-resolution image. Simply shoot, select and save to make those unmissable moments from your adventures come to life.



#### SHOOT NOW, FOCUS LATER

Enjoy the creative freedom of being able to decide what you want in focus. Post Focus gives you the power to review the image even after you've taken the photo. Also, the new Focus Stacking feature allows you to easily select several focus points in the same image. It's simply stunning and all inside the LUMIX G80.



#### NO MORE BLURRY IMAGES

The G80 integrates 5-Axis DUAL I.S. 2, which combines body and lens stabilisation to gain more powerful handshaking correction and compensates your shots up to 5 F stops. The 5-axis stabilisation works in both wide and telephoto photography as well as motion picture recording including 4K Video.



#### EXPLORE IN ANY WEATHER

The LUMIX G80 is rugged enough to withstand the most challenging environments with a splash-dustproof body and kit lens. The latest features are condensed into a compact and mobile design giving you the flexibility and freedom to explore on your adventures.

Expected  
October!



Body only + 12-60mm  
**£699.00** **£799.00**

16.0  
MEGA  
PIXELS

4K  
PHOTO

3.0"

IS

4K

4K

4K

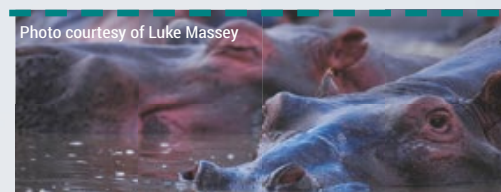


Purchase the Panasonic G80 before 31.10.16 & claim a **FREE Battery Grip** from Panasonic!\*

\*Terms and conditions apply. See website

Experience the Panasonic G80 with wildlife photographer Luke Massey at Park Cameras in London on **Wednesday 19<sup>th</sup> October 2016**.

See [www.parkcameras.com/events](http://www.parkcameras.com/events) for details & to book your **FREE** place!



**Panasonic 12mm**  
f/1.4 Asph.



In stock at **£1,199.00**

Add a Hoya 62mm PRO-1D UV filter for only **£32.00**

**Panasonic 20mm**  
f/1.7 II Asph.



In stock at **£249.00**

Add a Hoya 46mm UV(C) HMC filter for only **£12.99**

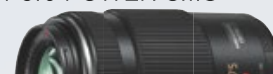
**Panasonic 35-100mm**  
f/2.8 Power O.I.S



In stock at **£799.00**

Add a Hoya 58mm UV(C) HMC filter for only **£13.99**

**Panasonic 45-175mm**  
f/4-5.6 POWER O.I.S



In stock at **£299.00**

Add a Hoya 46mm UV(C) HMC filter for only **£12.99**

**Panasonic 100-300mm**  
f/4-5.6 MEGA O.I.S



In stock at **£399.00**

Add a Hoya 67mm UV(C) HMC filter for only **£17.99**

**Panasonic LUMIX LX15**  
Premium pocket-sized 4K camera

20.1  
MEGA  
PIXELS

4K  
PHOTO

3X



Available at only **£599.00**

Pre-order and claim a **FREE Battery & Case** from Panasonic! Promo ends 07.11.16. T&Cs apply

**Panasonic LUMIX FZ2000**  
Premium pocket-sized 4K camera

20.1  
MEGA  
PIXELS

4K  
PHOTO

20X



Available at only **£599.00**

Pre-order and claim **FREE VLog Upgrade Software** from Panasonic! Promo ends 21.11.16. T&Cs apply

**Panasonic LUMIX GX80**  
Premium pocket-sized 4K camera

16.0  
MEGA  
PIXELS

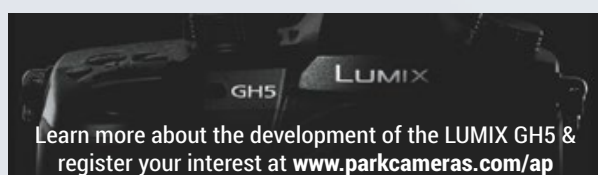
4K  
PHOTO

POST  
FOCUS

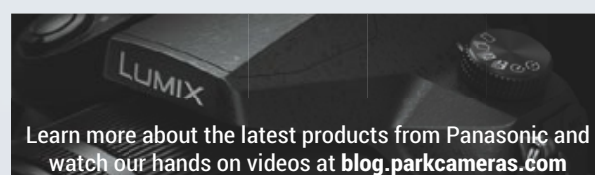


Purchase before 10.10.16 and receive a **FREE** Lowepro bag, Primaphoto Tripod and Lexar 32GB SD card

Body only +12-32mm +12-32mm + 35-100mm  
**£509.00** **£549.00** **£729.00**



Learn more about the development of the LUMIX GH5 & register your interest at [www.parkcameras.com/ap](http://www.parkcameras.com/ap)



Learn more about the latest products from Panasonic and watch our hands on videos at [blog.parkcameras.com](http://blog.parkcameras.com)





# SIGMA

The world's first\* F1.4 ultra-wide-angle lens for full-frame DSLRs.

\*Among interchangeable lenses for digital cameras with 35mm full-frame image sensors (SIGMA research as of October 2015).



## A Art 20mm F1.4 DG HSM

Cover lens cap and padded case included.

Available for Sigma, Canon and Nikon cameras.

**Made in Japan**



### SIGMA USB DOCK

Update, adjust and personalise. Customisation never thought possible. Sold separately.

